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of Philadelphia

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Headquarters Governors Island, New York  
Author of Various Books of Science and Oriental Languages, etc.



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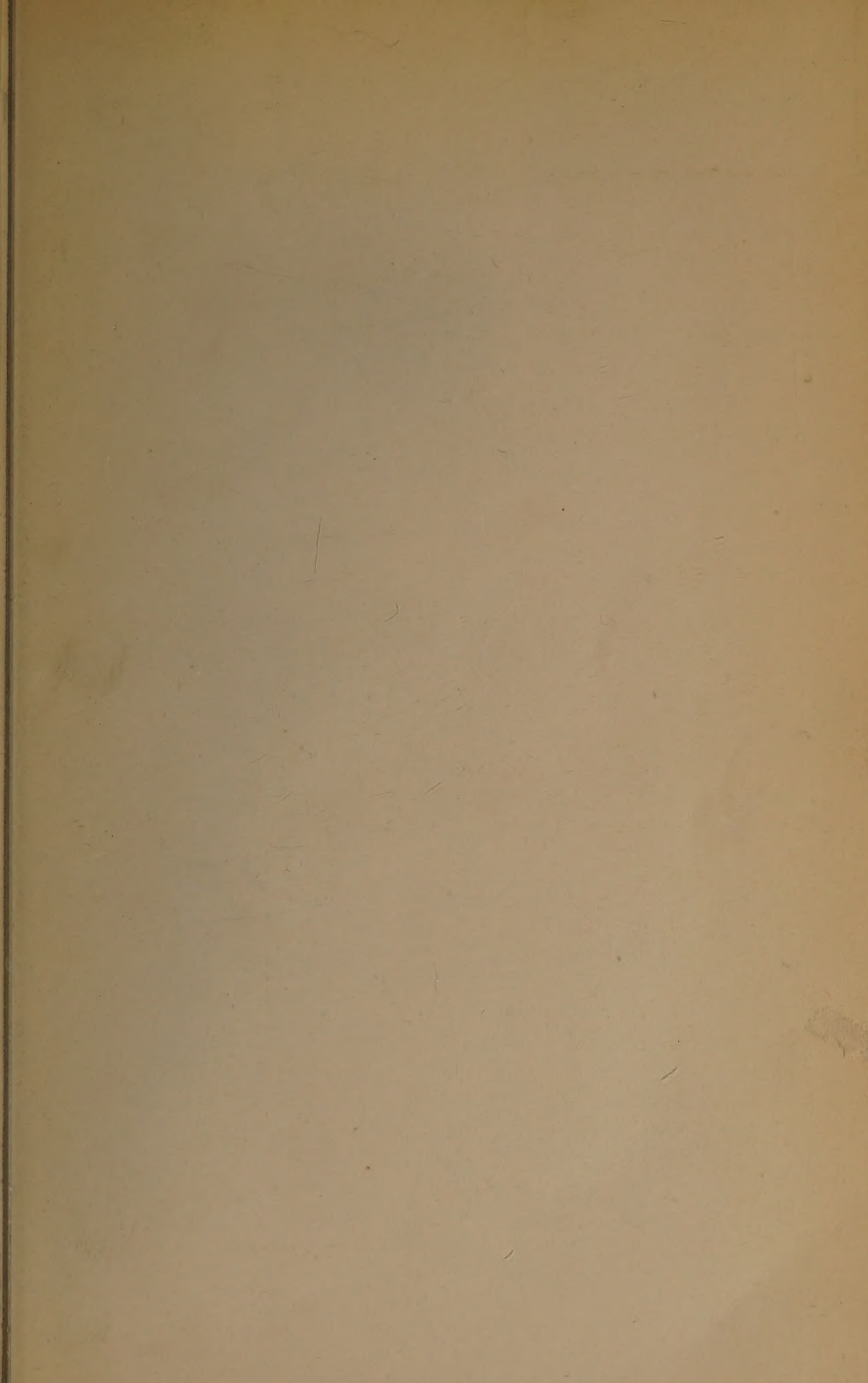
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- IV. The lots to be taken away at the buyer's expense and risk within twenty-four hours of the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the manager on or before delivery, in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the purchaser; and no goods to be removed unless receipted bills are presented.
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THE PHILADELPHIA ART GALLERIES



## Some Notes on the Catalogue of Dr. Heysinger's Collection of Pictures.

The pictures embraced in this catalogue are offered as the genuine original works of the artists whose names are attached.

They are the gathering of more than forty years, known and confirmed by the most eminent artists of Philadelphia, and often of New York, with whom it was my good fortune to be closely associated since shortly after the close of the War of the Rebellion. Among these artists the one I knew best and loved most was the venerable George R. Bonfield, who died a dozen years ago, more than ninety years of age, under my care, and whose family physician I had been for more than thirty years.

I may say that I learned art under his teachings and guidance, although the older artists of Philadelphia (and with them, of New York), were at that time more of a guild than they now are, and used to meet at each other's houses, and with them our art collectors, and the whole talk was sociability and art.

I was among the favored few, and through them, and most of all Bonfield, I gathered most of my pictures (for good pictures were far more easily obtainable than at present), and gathered also the many thousands of prints, mostly of old masters, which now constitute my collection. In fact, these old artists all agreed that the best school for detecting genuine works of art was among, and by no means of, fine collections of prints and the older books and collections of art, and these were my study during all the intervening years, and are still. Most of my old artist friends are now no more, but their lessons and their memories are, to me, as vivid as when we used so often to meet, almost weekly or even oftener, with a few chosen friends in an atmosphere of art and close friendship.

The pictures offered in this catalogue are genuine. These pictures are not copies; I can, and they could, usually determine a copy from the manner of work itself, and from the artist's handling; besides, as these works are usually by eminent artists, whose pictures are known, if these, or any of them, are copies, then the originals do not exist.

For example, the two small pictures by George Inness, Sr., came to me in this way: A friend and customer of Bonfield's went to Paris in the fall of 1850, and while there purchased from Mr. Inness these two small panels, which the buyer dated in Paris, February 7, 1851. Mr. Inness's son, the eminent artist, George Inness, Jr., wrote me a few years ago that his father was married in 1850, and, immediately afterward, went to Paris, from which he returned in the summer of 1852.

This gentleman, after returning, thought he would prefer a large picture of Bonfield's, and swapped those two smaller panels for a large canvas by Bonfield. I purchased them from Mr. Bonfield just before his death, as he desired me to have them.

Then my Rembrandt. It was brought over by an old Belgian, or Dutchman, and was the only picture he had, and it was the apple of his eye. He was a patient of mine, and he thrice insisted that I take the picture, which I refused. He lived in one room, and when I had to send him to the hospital, I agreed to take the picture and keep it for his return, which never came to pass. At a glance, it looks like a replica of Rembrandt's "Philosopher in Meditation," (the Vence picture now in the Louvre). But it is quite different on examination; it differs in fact in a hundred important features, and is a broader, simpler, and better picture. In 1660 Rembrandt painted three pictures, two portraits and a "Philosopher in Meditation." This latter was in the Bryan catalogue in London (brought from Holland) in 1803, where it was described as "The Philosopher in His Study," in glowing terms; but it was not sold. Such a picture is described in the Rembrandt list (The Osgood Biography, 1878), as having been, at some time, in the Pourtales collection; but it has disappeared, as stated, and, but for this, is now unknown.

The Gian Bellini came from Venice in 1797 at the disruption of the Ducal Palace, and since then had remained in the family, near the Rappahannock river, until I obtained it years ago; it is signed and dated, and with an ancient paper-tag on the back, and is on three panels. It is one of the most splendid examples of rich and subdued coloring I ever saw; and it has the advantage that it has never been retouched or repainted, which is quite the reverse of most of his pictures in Europe, as is well known of the few in foreign galleries.

The Zurbaran came from Europe at the same time, and through the same purchaser, and was obtained by me with the Bellini. It tells its own story, and is the most splendid Crucifixion I know of—purely Spanish—and painted in accordance with the decree of the Spanish Inquisition of 1630. The figure is anatomically correct, as I know, and looks like a bas-relief of ivory, which was Zurbaran's test.

The "Conception," by Murillo, was in the Joseph Bonaparte collection, at Bordentown. Mr. Bonfield knew the picture well.

My Both picture also came from the same collection; John Neagle bought this picture, at the sale, after Bonaparte's return to Europe, and Bonfield another, and on the way home they swapped pictures. I have Both's large and splendid etching of this subject, slightly changed, as usual by artists.

The little Bartolozzi oil painting is very beautiful, but its chief interest lies in the fact that an oil picture by Bartolozzi is not known.



He painted this on copper, a plate for one of his own etchings in fact, on the smooth back of which he had already squared out the plate for an etching; he painted this picture on the plain side, and then wrote his name with his etching needle on the partially etched back, in his well-known handwriting. Bartolozzi had studied painting under two Florentine artists for some years before he went to England.

The Titian picture, "Venus and Vulcan at the Forge," is undeniably genuine. His kneeling Cupid is the same boy-model that he used in one of his pictures in Naples, which has been engraved by Strange.

Of nearly all my pictures I have what I call my "Verificators," fascimiles, drawings, engravings, mezzotints, and in fact all such evidences of type and feature as will show to any artistic observer the genuineness of the picture with which they are contrasted. Many of these "verificators" were given me by my various artist-friends, who knew my originals.

My large and splendid Borgognone (Cortese), undoubtedly the finest battle-piece by that artist in America (never retouched even), a battle between Turks and Christians under the walls of Vienna, speaks for itself. Rugendas had a habit of taking some group out of a Borgognone picture and "modernizing it," one of these groups he took bodily out of the central part of my picture, as anyone can see.

My picture signed "J. Restout" is the most transparent picture in depth that I ever saw. An art-critic here, Mr. Hermann Faber, who had studied Rubens with the greatest care before he came to America, always insisted that this was painted by Rubens (for it even had Ruben's faults, he said), and that a narrow strip of the lower margin had been cut off, and that someone afterwards put Restout's name on a bit of the flowing drapery, far up the picture, which artists themselves do not do. In London, the two John Restouts sold (for he was a great painter), in the same sale, practically as high as the Rubenses.

So also, I have Casilear's large engraving of Huntington's "Sibyl," which is in this catalogue. It is, I think, far and away the best figure-piece by Huntington, who painted it for the Cosmopolitan Art Association and received \$500.00 for the work.

My Joe Kyle is a beautiful picture, far better than that in the Metropolitan, and has a historic interest besides. The female figure is Mr. Kyle's own daughter, Mrs. Dallas, and the babe afterwards became the celebrated Mary Kyle Dallas. Mr. Kyle (whose early history in the backwoods of Kentucky Bonfield never tired of relating), gave this picture himself to Mr. Bonfield, in memory of their long and close association, after Kyle had gone to New York.

There is special interest in James Hamilton's "Serapis and Bon Homme Richard." This was his original, and he never would sell it, if he ever showed it, but from it he painted his large replicas. When he went to California, where he died soon after, his widow

brought it back with her, together with many of his drawings, and it came into my hands, with other Hamiltoniana, through Mr. Bonfield, though I knew Hamilton himself. It, like many original pictures or sketches by artists, as Rothermel and Bonfield told me, is better by far than any of his larger and later replicas.

There is a story connected with my Mantegna. It is, in one sense, only a remnant; but all the figures and the drawing are there, untampered with, and most of the rest. It is one of his chiaroscuro wash drawings ("heightened with chalk").

Among my pictures are a large number by early American artists, which the catalogue will enumerate. These are absolutely genuine works by the artists named.

My Jan Steen picture is one of three of the same class, a tavern scene, one of which is in the Louvre, one in England, and this one is the third and most decent, and also the best of the three, signed on the end of the bench.

Steen was unique in one respect; he made every figure in his pictures work, to the combined result of the whole; he did not have a lay figure in any of his compositions, in which he stood alone, not even excepting Rembrandt.

My Velvet Breughel is one of the best of that artist. It is on panel, cradled. Of an analogous composition, in general type, I have Le Bas's splendid engraving. One glance will identify both as by the same artist.

The Berghem is a fine picture of his usual mountain and plain scenery, with sheep, horses, cows, etc., and is quite large, but the little battle picture by him is out of the common; his commentators describe these little battle pictures of his in the most glowing terms. This one is full of fire and character, and anyone can see that it is painted with the same palette precisely as is used on the larger landscape above referred to.

My Gainesborough is not only absolutely authentic, but is a splendid landscape example of his work. The black and white study for this picture is reproduced, altered a little as usual, in Chamberlain's recent English life of the artist.

This picture has a curious history; it was brought from London by "Old Scarlett," for so many years Curator at our Academy of the Fine Arts, when on Chestnut Street.

Scarlett died, nearly 100 years old, back about 1870, and probably Mr. Bonfield was the only close friend of this surly old individual, but one who dearly loved art, though he could not paint. He claimed that he had helped Gainesborough before his death, by grinding colors, etc., in his studio, and that Gainesborough before his death, gave him this picture, and a number of his drawings. No one ever was allowed to see these except "Bonny," but when he came to die he turned these

things over to Bonfield, from whom I afterwards obtained this picture, together with a number of Gainesborough's large and small drawings, some of which I still have. To show that Scarlett couldn't paint, I have put one of his attempts to copy an Adrian Vandevelde, signed by himself, into this catalogue.

And I have another item, connected up with Gainesborough. It is Barker of Bath's "Woodman," which was reproduced in color by Bartolozzi, which I had, but was tempted by a large price to let go.

Gainesborough and Thomas Barker were close friends, and each copied, with changes, some of the other's pictures. Barker painted a number of large replicas of his original "Woodman," and Gainesborough afterwards repeated it, in a measure, in his "Woodman in a Storm," painted shortly before his death, and which was afterwards destroyed by fire, as narrated by Chamberlain. Now, I have this original "Woodman" picture of Barker's, and on the back of the canvas is an elaborated lot of scroll-work drawn, the purport of which is that Barker painted it, and Gainesborough bought it. "Bought and paid for, G."

The Kriehoff picture I bought from Kriehoff himself, just before he returned to Canada.

I do not think that Hughes Merle ever painted a better child than that in my picture.

My N. Diaz ("Clearing of a Storm") is certainly genuine. My friend, Mr. Lindsay, now deceased, who long had it, from me, in his galleries, called it "a love of a picture." About 1873 or 1874, the Associated Artists of France joined, and sent over a consignment of Barbizon pictures, contributed by each other, and an unlimited public sale was made, first in New York, then in Philadelphia, and afterwards in Chicago. Pictures now worth thousands of dollars were sold for \$40, \$50 or \$100 each, as they were sent out here to "convert the heathen," which they did, for these were the nest-eggs which hatched out nearly \$100,000,000 of American money, and well worth it, too. It awakened art over here.

My next-door neighbor bought an early Corot for a small sum, which after his death was sold to an ex-mayor of Philadelphia for \$1000 cash.

This Diaz of mine was in the collection, alongside the Corot, and was sold to a man I knew in Germantown, and, on his death, it came to me, by a mere chance, and I was glad to see its face again. I am perfectly willing to trust this picture to the judgment of intelligent connoisseurs. I have seen others of his beautiful pictures sometimes, and I understand his method and his work.

I have also a fine drawing by Rousseau, in color, along the bottom of which is a line of his own writing (directions to the engraver), besides his signature; and I have also a private etching of his own,



with a whole chapter of his own penmanship etched in by himself, which is identical with that on the drawing.

Such a Rousseau drawing sold in New York a few years ago for more than \$800.

My large Diaz ("Spanish Fruits and Flowers"), is not by Narcisse Diaz, but by the Spanish Gumersino Diaz, of the same family, in Seville, Spain. As usual, I obtained this at private sale.

And the same is true of the large Van Os; of whose work I have a splendid large engraving, excepting that it has more fruits and fewer flowers, which, No. 254 (Plate XV), is in this catalogue.

There is a picture of which I wish to say a word. It is Gilbert Stuart Newton's large picture of the "Trial of Shakespeare for Deer-Stealing." He was the nephew of our Gilbert Stuart, and his pictures bring high prices in England. I would never have gotten this splendid picture (all portraits), had it not been that the English, in their loyalty to Shakespeare, at that time did not want to look at such an episode in his career, authentic though it might have been.

I sometimes wonder if any lover of Napoleon (among whom I am one of the most ardent), cares for some Napoleonic material which I have, and which probably cost me far more than I could obtain for it, for I was then writing a book, from the private letters of that miracle, for which I needed these.

The first (which is in this catalogue), is a miniature on porcelain of Lassalle's great picture of Napoleon seated in his cabinet, from which came the inspiration of the "Grand, gloomy and peculiar, he sat upon the throne, a sceptered hermit, wrapt in the solitude of his own originality."

It is framed in a heavy gold-plated metal (not gilt) frame, with the emblems of the Emperor all around, and surmounted with his imperial wreath, and the miniature is padded, within the different layers of the frame, to insure safety. There never was any thing finer in its way than this 8" x 13" golden frame and its contents.

There are a few beautiful Dutch pictures by eminent artists seldom found here in collections, but well-known to art connoisseurs abroad. One is by Peter Coopse (a marine), whose pictures are mostly attributed to Backhuysen and sold as such; this one, however, is initialed, and is genuine, as the handling shows.

There is also a Dubbels, of about 1640, whose specialty was shore-waters flowing over sands, an artist of high repute. In this line of art, says Buchanan (*Memoirs of Painting*, 1824), "Dubbels has proved himself equal, if not superior to every painter of his school in the same line." The picture in the Crawford sale, 1806, was sold to Lord Kinnaird for \$1260, and old masters were far lower in price than they now are.

There is also a nearly finished dead-color of a magnificent marine by Backhuysen. Mr. Bonfield thought much of this dead-color.

Another is a valuable picture by very eminent Dutch artists, a panel, cradled, the figures by Bout, as usual, and the beautiful landscape by Boudewyns. There is also a capital copy of a Ruysdael.

There is an oil by Calame (French artist), and quite unusual.

There is a little Cuyp (landscape and cow, signed and dated), and the best picture our own Buchanan Read ever painted, also signed and dated (three nude children playing in a group) it was painted at Rome.

There are five pictures by Alonzo Vazquez, one of the ablest Spanish painters, who went to Mexico in 1602, where he remained. These pictures, on canvas (the cherub of the group is signed) were removed from the walls of the pro-cathedral at Parral in Mexico, by a close friend of mine, who was a well-known art-connoisseur and art-lover.

There is also a beautiful female portrait on very heavy copper which is a puzzle to me, for it looks much like a Hoppner, but still looks Spanish; but Hoppner, a splendid English artist, had the true low-country feeling, from whence his parents came. The weight of the copper-plate on which this picture was painted is astonishing to me.

There is also an old Dutch Beerstraetten, a winter-scene, as usual with him, in Friesland, with as good a grouping of figures as I ever met with.

There are also three little copies, made in 1857, in the National Gallery, directly from the originals, by V. de V. Bonfield; one of Turner's "Burial of Wilkie"; one of his "Snow-storm at Sea"; and the third of his "Approach to Venice"; which the curator said were the best copies ever made in that gallery; and there is another copy by him, in the same way, after a marine by Vandervelde. These ought to interest students of art, as the original Turners have much changed since then.

My Raphael is a genuine picture by that artist; it is a frieze-dado like his cartoons in England, the subject being the "Rape of the Sabines"; it contains about fifty figures easily identifiable (by the style, composition, tone, and the hatchings generally). It is about three feet long, was made to be reproduced in tapestry, and shows by its folded middle and slightly frayed margins, that it was so used. Benjamin West, when he first went abroad, spent a year in Italy, principally in his studies of Raphael, and obtained this beautiful work while there. He subsequently remounted it, repaired the frayed margins, and imprinted on it his incised steel letter stamp, B. W. I obtained it, many years ago, from the Benjamin West estate. It embraces more than a hundred identifications with Raphael's other drawings, and has many almost the same from the work called "Raphael's Bible," in the Loggia of the Vatican. The artist was employed by the government

for some years in making restorations and drawings from the ancient remains in Rome, but this is not a copy, but an original work, along the same general lines. It is not only most beautiful, but, containing so many figures, it is a capital test-study of the artist himself. It is quite different from the drawings of Gulio Romano, Penni, and the others who worked with and under Raphael.

There are many American pictures also, all original and genuine, which the catalogue will show. With these is the large epic portrait of Old Barbara Fritchie (Whittier's Heroine), painted when 96 years old, by an artist in the Army of the Potomac, between the date of the Battle of Antietam, September 17th, and the advance on Culpeper, October 30, 1862. Though done from home-made materials, it is a capital picture from life; it was left behind necessarily when the army advanced, and found years afterwards in a cellar in Frederick, Maryland; I purchased it from the colored man who brought it from Frederick, and have applied for copyright to protect its genuineness. Her photograph, taken years before, shows the same person, but younger.

Among American artists, also, are Inness, Cole, Durand, Cropsey, Gignoux, Huntingdon, Shaw, Birch, Hamilton, the two Bonfields, Doughty, Kyle, Krieghoff, Craig, Read, Mount and others.

There are also rare drawings by Rousseau, Daubigny, Angelica Kauffman, Guercino, James Hamilton (Arctic scenes from sketches by Dr. E. K. Kane), Gainesborough, Girtin (several, and among them Girtin's splendid Naworth Castle, on the Scotch border, near Carlisle, the best water-color I ever saw); and of Turner a number, some signed and dated, of which one, the end of Lake Cumberland, "J. M. W. T. 1820" was one of five from his *Liber Studiorum*, which were never engraved, as he left that job to take up a more profitable work on the Rivers of England.

Girtin was Turner's fellow-student; he died when only twenty-seven years old, and Turner, his devoted friend and companion, said of him, in a burst of enthusiasm, that if Girtin had lived, he, Turner, would have been forgotten. His few works bring very high prices in England. Bryan says that he was the founder of modern English water-color, and certainly my drawings by Girtin sustain his reputation. He had a little trick or method (like certain rare accidentals in musical composition), which enables an expert to pick out, and gloat over, a Girtin even at first sight; and I make no discount in favor of Turner, of whom I have hundreds of splendid prints, and not a few of his capital water-colors.

And I may say a word of the color-prints after George Morland, another of my friends. I have his large Guinea-pigs, and his splendid "Boy Watering a Horse," mezzotinted by his father-in-law, old Ward, and a slight sketch by "Johnnie" Woodside, of his (and Ward's) great



picture "Bull-Baiting," burned while on exhibition in New York, after electrifying Philadelphia.

Of old and standard art works and illustrated "galleries" there are many; they were my tools to work with; and with these there is a collection (slowly gathered) of 10,000 to 15,000 prints of all descriptions, many in excellent state and by the greatest artists; among them, for example, a dozen or more by Rembrandt; but these are not in this catalogue; they will be offered later; this is a picture, not a print sale.

I have gone at some length into the above memoranda of a few of my pictures, because I want it understood that I have not accumulated anything but genuine and reliable works. Whatever trash I may have gathered in, in my earlier days, I soon, under good advice, and study, got rid of.

Apology is due for some of the illustrations herein; the negatives were destroyed by an explosion, and no time to replace with new ones. They will, however, give an idea of the composition of the picture.

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For further data, sizes, periods, names, etc., I refer to the catalogue which follows.

1521 Poplar Street, Philadelphia

May, 1913



# Dr. Heysinger's Catalogue

## First Session Sale

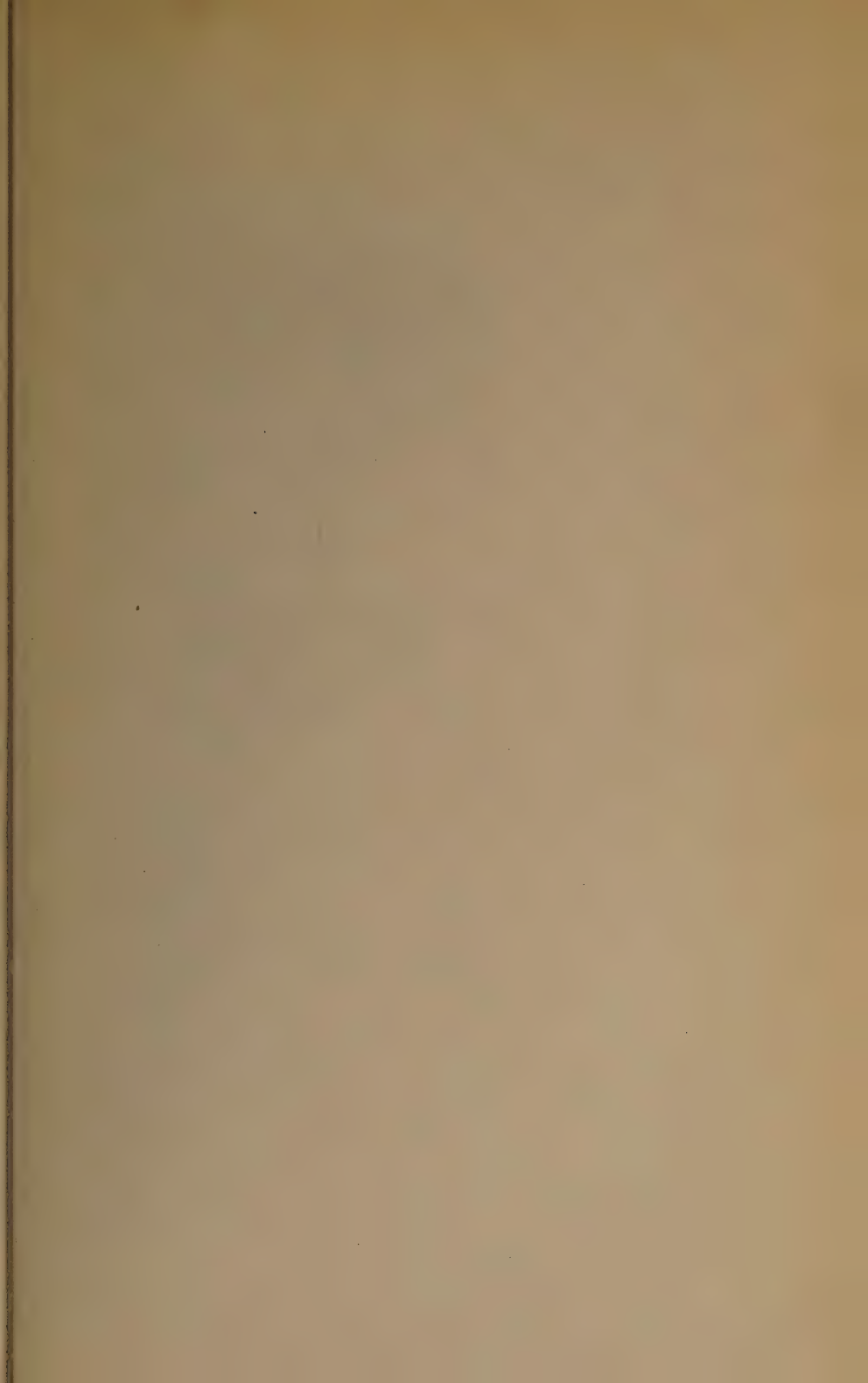
Tuesday Afternoon, May 27th, at 2.30 o'clock

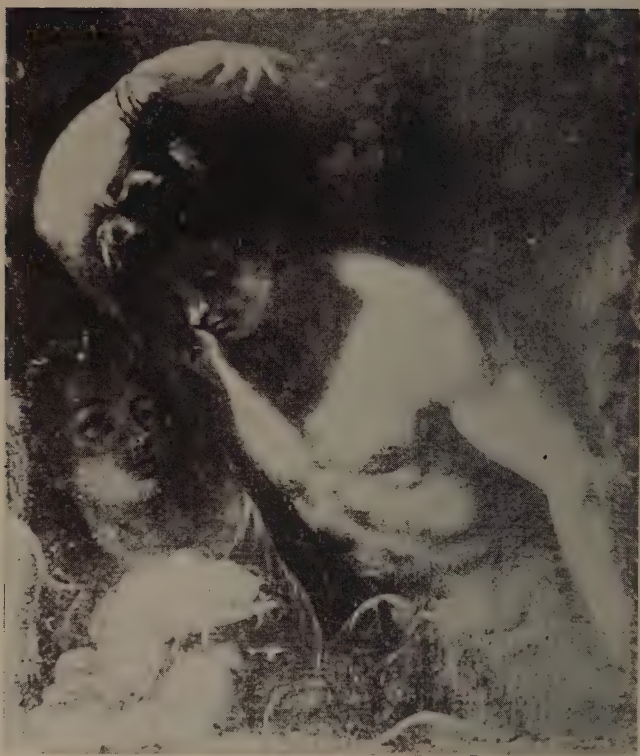
1. BONNIE PRINCE CHARLIE. Charles Edward Stuart, the young Pretender, in hiding in a hay-mow, after Culloden. Signed. Size, 36" x 29". With No. 1, as part of the lot, goes a brilliant print, in colors, of a soldier in the Stuart plaid; size, 16½" x 11½".
2. RAPHAEL. VIRGIN DE SAN SISTO. A full size Government photo direct from the original in Dresden; it is perfect, and for colors from the original has a small photo beneath, colored by Webber, a celebrated Dresden colorist. It is heavily framed in oak, and was an expensive investment on my part. Size of photo, 24" x 36".
3. SNOW SCENE. In distemper; a beautiful picture, in scarce antique frame. Signed, Pritchard, 1900. Size, 18" x 24".
4. HILDEBRANDT, F. T. Two splendid water-colors by this eminent artist. Size, 15½" x 11". Dusseldorf, and the Environs of Dusseldorf. The artist was born in Stettin, 1804; died in 1894. Signed and dated, Paris, 1875.
5. COYPEL, CHARLES, 1694. DON QUIXOTE HUNG UP AT THE TAVERN. This picture greatly interested Mr. Cremer, of the Prussian



Cabinet, who spent a day with me and saw it here. He has the finest private collection in Germany, and is an admirable gentleman. I have Van der Gucht's engraving of this picture. The size of my picture is 25" x 34". See No. 465.

6. V. DE V. BONFIELD. An oil painting made many years ago of a cottage in the woods near Camden, N. J. Size, 11½" x 7". Also, in oil, scene on the New Jersey coast. Size, 11½" x 8¼". These are both capital.
7. BARKER, OF BATH. THE WOODMAN. This is his original picture, from which he painted a number of larger ones. This one Gainsborough bought from Thomas Barker, and has written his receipt in a scroll on the back. Gainsborough afterwards, from this suggestion, painted a picture of his own, "Woodman in a Storm." Size, 21¾" x 18".
8. BEECHEY. DEAD BIRDS. The best picture of little dead birds I know of. There are dozens of them, some with shot marks. Size, 16¼" x 13".
9. MERLE, HUGHES. HEAD OF A LITTLE GIRL. Signed and dated. Certainly a beautiful child. A like subject by this same capital artist sold at a New York auction a few years ago for \$850. I have had mine for a long time, and never tried to sell it. Size, 9" x 10".
10. J. RESTOUT (undoubtedly a Rubens). A mythological subject, with as transparent and luminous figures as I ever saw. My friend, Mr. Hermann Faber, says (and he was a close student of Rubens before coming to America, as well as a capital





No. 10

**Mythological**  
( $27\frac{1}{2} \times 23\frac{1}{2}$ )

Restout (Rubens)



artist himself) that it is undeniably a Rubens, as it has the specific faults of that artist. Restout's works sold in 1803 in London nearly as high in price as Rubens'. It is signed on a loose bit of garment, and high up, "J. Restout," but an inch is missing, I think, from the lower margin, which doubtless bore the original signature. Size,  $23\frac{1}{2}$ " x  $27\frac{1}{2}$ ". It is a genuine picture, not a copy; heavily framed.

11. BARTOLOZZI. This little oil picture, on copper, is undoubtedly by this artist, unknown as such things are. Before he came to England he had been a student of painting for three years. After he left England, in his later life, this little picture came out, and it was painted in oil, on the back of a laid-out plate for etching, and he wrote across it, with his etching needle, "F. Bartolozzi." It is a wild Portuguese landscape and castle. Size,  $6\frac{1}{2}$ " x  $5\frac{1}{2}$ ". (Oval, framed.)
12. KRIEGHOFF. SLEDGE IN SNOW-STORM IN CANADA. A powerful picture. I bought it from the artist himself. Size, 20" x 18".
13. ANCIENT ORIGINAL DRAWING. An entablature; a spreading ailanthus in the center, and at each side an eagle in fierce action. These eagles are far superior to anything on our coinage or armorial bearings. Was exhibited at the Philadelphia Art Club Exhibition. Framed. Size of drawing,  $16\frac{1}{2}$ " x 6".
14. HUNTINGTON, DANIEL. HIS CELEBRATED SIBYL. This was painted to order for the Cosmopolitan Art Association, and cost \$500. Has been engraved by Casilear. Size, 26" x 38".

15. RUYSDAEL, JACOB. A beautiful modern copy of one of his best landscapes. Size, 12" x 10". (Framed.)
16. VAN OS. A large landscape with fruits and flowers. This is a splendid example of this great flower and fruit painter's work. Size, 39½" x 32¾". (See Plate XV in No. 254.)
17. VAN HUYSUM, JAN. VASE OF FLOWERS. A beautiful example of this great flower painter. Size, 21½" x 17¼".
18. BERGHEM, NICHOLAS. Large and wild landscape with figures and animals. This artist stands among the leaders, and this is one of his best pictures. Size, 32½" x 25¼".
19. KYLE, JOSEPH. MOTHER AND CHILD. This is one of the most attractive family pictures I ever saw. It was a present to his old artist friend in Philadelphia. The babe grew up to be Mary Kyle Dallas. Size, 24" x 36".
20. DUBBELS, HENRY. TIDE-WASH OVER SHALLOW SANDS. This was the type of his specialty, in which he was inimitable. His pictures are rarely met with. Size, 23" x 16". (Unframed.)
21. BOTH, JOHN. OLD CASTLE AND LANDSCAPE. From the Joseph Bonaparte Collection. Size, 16½" x 22½".
22. SNOW-STORM IN THE BLUE RIDGE NORTH OF HARPER'S FERRY. From nature. This water-color was made by my son, a good while ago. It is of interest. Size, 18" x 26".







No. 21

Old Castle and Landscape

(22½ x 16½)

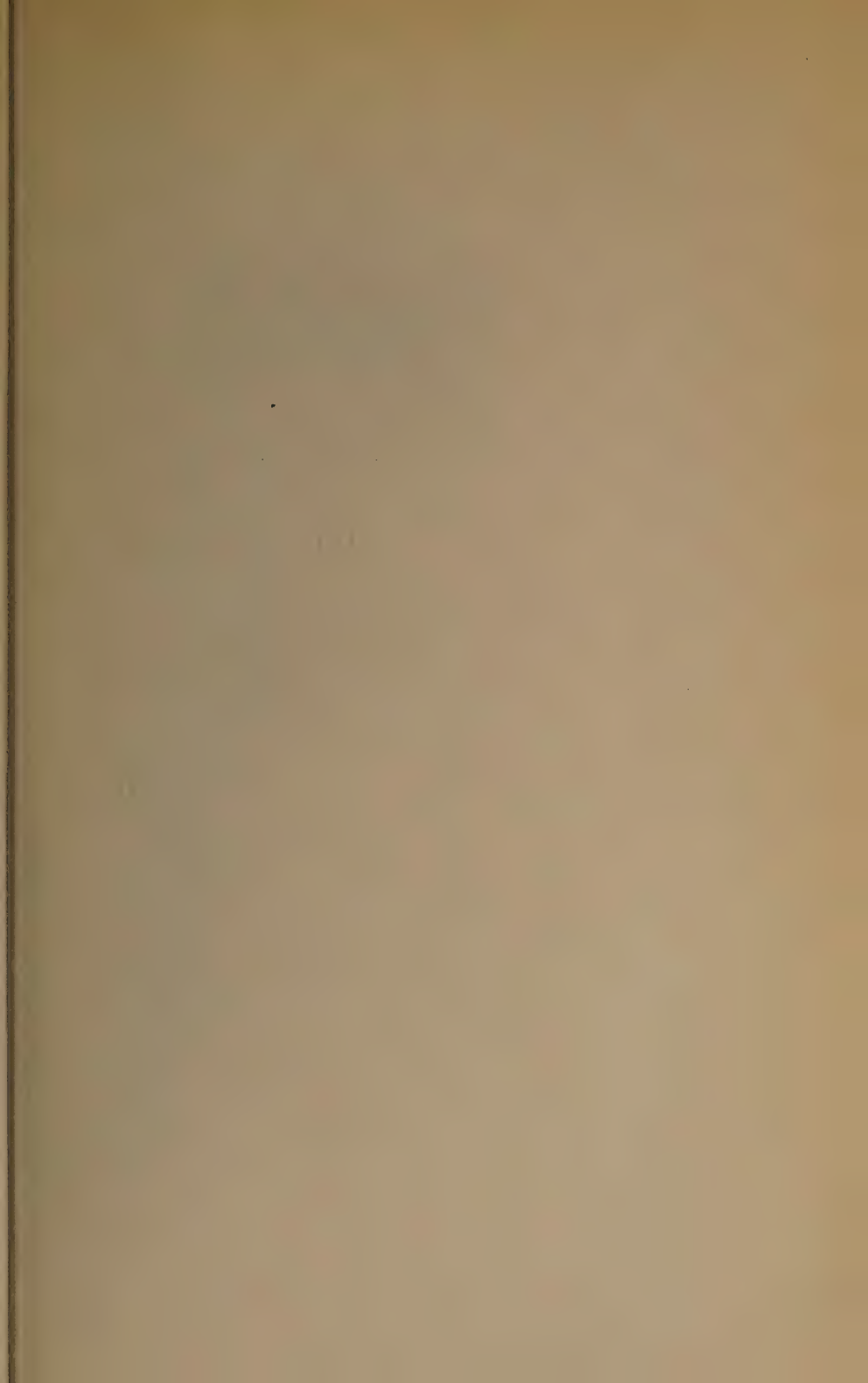
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23. NEWTON, GILBERT STUART. This English artist was the nephew of our own Gilbert Stuart. It is a picture of "Shakespeare's Trial for Deer-Stealing" and contains many splendid portraits. I suppose the subject (then distasteful in England) enabled me to get it at private sale. Size, 29½" x 19½".
24. ANGELICA KAUFFMAN. Large original wash drawing, "Aurora." Size, 17" x 13".
25. ISABEY, E. An original and powerful coast scene, in strong colors. Size, 11½" x 9".
26. SCENE IN THE TYROLESE ALPS, NEAR MUNICH. A beautiful example of color and of nature. Signed, J. H. Raser, 1861. Size, 21" x 27".
27. PORTRAIT OF A GENTLEMAN. Well known here, and very strong and artistic. Is framed in oval gilt frame. It is an excellent work of art. Size, 16" x 20".
28. DOUGHTY, WILLIAM. The English Doughty, pupil of Sir Joshua. I have a number of unframed paintings on engravings as a base, signed by Doughty, which are very rare, curious and valuable. Some have hundreds of figures in them, dated from 1750 to 1795, from different countries. Sizes, about 12" x 18". A VIEW OF LONDON FROM THE NORTH. Designed by Canaleti; painted by "Wm. Doughty, Pxt.," 1794. Size, 15" x 9".
29. MARINE BATTLE. French and English, 1757. This is also painted by William Doughty, contains portraits of many war vessels, and is a capi-

tal and vivid picture. As a study of marine architecture of that period it is very interesting. Size,  $11\frac{1}{2}$ " x 18". (Framed.) (See No. 63 of this Catalogue.)

30. EX VOTO. This is a small painting on slate smoothed off on one side and gilt; made by the monks at the cave of Amecameca in Mexico; portrait of Fray Martin, the "Apostle of the Indians," who lived and died there in the 16th century. These are made by the monks, from Fray Martin's preserved portrait, and sold at the great Indian annual festival. The birds are sitting all over him in the picture. See Janvier's Mexico. Size, 6" x 10".
31. DOUGHTY, WILLIAM. BETHLEHEM, PA., IN 1751. This is the English Doughty, pupil of and resident with Sir Joshua Reynolds for three years, and who then ran away with and married Sir Joshua's housekeeper. It is Doughty's signed painting, on a large engraving as a base, of Bethlehem, Pa., as it was in 1751. Size, 12" x 17". It shows the old Crown Inn, where Washington stopped when on his way to Boston. A tablet now marks the site.
32. ALMA TADEMA. THE BETROTHAL RING. Colored from the original by the celebrated English colorist, Josh. Wilson. Size, 11" x 7".
33. Two large Japanese Uprights, painted on silk crepe; they are very fine, and of the old, not of the modern, Japanese hand-work. Size, 13" x 35".
34. CALAME. A STORM IN THE MOUNTAINS. Comparing this with a number of his own lithographs of analogous subjects, and with the hand-







No. 40

Landscape  
(16½ x 12½)

Thos. Gainsborough

ling as well as the light and shade, I think no one could dispute its authenticity. It is splendid in color. Size, 12" x 10."

35. CALAME, A. Original lithograph by the artist, inserted here with one other to verify the Calame oil painting in this collection. Size, 16" x 12".
36. CHINESE PICTURE. A lady of the Imperial Court; a splendid picture, but surface is cross cracked, except in the figures. It was a present to Matthew Baldwin, founder of the locomotive works, while in China. Size, 17 $\frac{1}{4}$ " x 13 $\frac{1}{2}$ ".
37. BIRCH, THOMAS. Two beautiful colored drawings at Fairmount, on the Schuylkill; made in 1808. These are of historic interest. Size, 7" x 4".
38. WOODSIDE, J. A. Family Group, Fountain, etc. Pen and ink and wash. Size, 8" x 7".
39. DARLEY, F. O. C. Female Portrait, half length, very fine. Size, 7" x 6".
40. GAINSBOROUGH, THOMAS. A Landscape. This is directly from the artist himself. "Old Scarlett," Curator of the old Philadelphia Academy of the Fine Arts, brought it over when a young man, and got it from Gainsborough himself. Besides, anyone who knows about such things knows at sight that it is an original Gainsborough. Size, 12 $\frac{1}{2}$ " x 16 $\frac{1}{2}$ ".
41. GAINSBOROUGH, THOMAS. Original drawing. Hill, trees, figures and animals, and tower in the distance. Size, 18" x 13".



42. GAINSBOROUGH, THOMAS. Original study; a broad expanse, figures, etc. Barker, of Bath, made a copy of this in oil, which I had, but which was destroyed with a number of my other pictures in a fire at Thirteenth and Noble Streets, Philadelphia, twelve years ago. Barker marked it as a copy from Gainsborough. Size, 25" x 15".
43. GAINSBOROUGH, THOMAS. Original study; rocks, trees, landscapes, figures, etc. Size, 22" x 13".
44. GAINSBOROUGH, THOMAS. Careful original study of old trees, etc., on blue paper. Size, 19" x 14".
45. GRIGNON, after Gainsborough. A very early etching, trial proof, presented to Gainsborough by the etcher, a celebrated artist. See back of plate. This etching contains the "wheel-plough" which Gainsborough often introduced in his early pictures. One of these is shown in his small oil painting in this collection. No. 147 of this catalogue. Size, 15½" x 12".
46. GAINSBOROUGH, THOMAS. Original drawing. Landscape with water, woods and cows. Size, 16" x 12".
47. GAINSBOROUGH, THOMAS. Large original drawing by this great artist. Wooded and rocky landscape; on blue, tinted paper. Size, 24" x 18". These and the following numbers were brought over from Gainsborough's studio, by old Sam Scarlett, who never showed them. Mr. Bonfield got them after Scarlett's death, and I obtained them from the family after Mr. Bonfield's death.

48. WELLS AND LAPORTE, 1805. After Gainsborough. This is an uncolored etching on tinted paper. The yoke on the horse's back is also shown in Gainsborough's smaller oil painting in this collection, No. 147. Size, 11" x 8".
49. LAPORTE, J. After Gainsborough. This is also colored by the etcher, who was a celebrated water-color artist. It is a soft-ground etching, and is very rare and, in England, valuable. These etchings were also brought over by "Old Scarlett." Size, 10½" x 8".
50. WELLS. W. F., 1803. After Thomas Gainsborough. This has the value of a painting; it is carefully colored by the artist, who was a very celebrated etcher, associated with J. Laporte. These were the founders of the British Water-color Society. This etching is a close resemblance to Gainsborough's large oil picture in this collection, No. 40. Size of etching, 10½" x 8".
51. WELLS, W. F. After Gainsborough. This soft ground etching illustrates the larger Gainsborough oil painting in this collection, in the man with his stick, etc., No. 40 of this catalogue. It is a beautiful work. Size 10½" x 8½".
52. GAINSBOROUGH. Three fine engravings after this artist. Introduced for comparison. The boy in the cottager picture is little Jack Hill, referred to in Chamberlain's recent Biography of Gainsborough. Could this little fellow have been "Old Scarlett?" Various sizes.
53. THE FIRST PRAYER IN CONGRESS, 1774. Fine engraving by Sadd; on stretcher and canvas. Size, 25" x 19".

54. WASHINGTON AT THE BATTLE OF TREN-  
TON. BY TRUMBULL. The large engraving.  
Original picture in Yale University. In gilt frame.  
Size, 34" x 22".
55. BONFIELD, GEORGE R. SCENE ON THE  
WISSAHICKON (now in the park), painted  
more than forty years ago. This oil painting is one  
of the finest examples of art I know of. Its tone  
and transparency are astonishing. Size, 13" x 9";  
mounted and in panel.
56. PRESIDENT WASHINGTON DELIVERING  
HIS INAUGURAL. From Matheson's picture.  
Large engraving by Sadd on stretcher and canvas.  
Size, 26" x 22".
57. DEFREGGER, FRANZ. This was a curious artist,  
a poor peasant with a hard father, who started out  
modeling his pictures on a shingle with his  
mother's dough, and coloring them with earths  
and plant juices. He was born in the depths of  
the Austrian Tyrol. Discovered by a Viennese  
artist, and taken thence, he developed into the  
greatest artist of Austria, and was ennobled by the  
Emperor. These are weird Tyrolese war scenes  
against the French. There are two of these,  
now scarce. Size, 10 $\frac{1}{8}$ " x 8 $\frac{1}{4}$ ".
58. TROYON. A large original reproduction (from  
Paris) of Troyon's "Valley of Toucques," proba-  
bly his best picture. Size, 16" x 20". (Framed.)
59. Two splendid aquatints, to compare with Pironesi's  
work of old Roman palaces, ruined, and used for  
prisons in later times. These are probably unique.  
Size, 16" x 12". (See No. 83.)



60. HOLY FAMILY. A very curious, clipped with scissors paper picture, framed; made in Italy in intaglio, by the Countess Victoria Pila (see back). A wonderful performance. About a foot in size. I never saw anything in its way to equal this. Size,  $10\frac{1}{2}" \times 8\frac{1}{2}"$ .
61. KAUFFMAN, ANGELICA. Color-print, by Bartolozzi. "Paris and Oenone." This is a genuine color-print, no longer made in art, as these are artists' paintings in facsimile on a line-etched plate; must be made by an artist equal to the original, and only one can be produced in a day. These are very expensive, and scarce. On the back are written biographies of Angelica Kauffman and Bartolozzi. Size,  $9\frac{1}{2}" \times 7\frac{1}{2}"$ . (Framed.)
62. MOOSE-ANTLER TABLE. This is really a stand a yard high, perhaps, made up of moose-antlers. It was made long ago in Northern Maine or Canada by the hunters themselves, but very well made. A moose picture is hung to it for identification, and a splendid elk portrait, 62b, framed, goes with it as part of the lot.
63. THE BATTLE OF MINDEN. A large engraving richly colored by a good artist. This battle was fought August 1, 1759, between the French and the allied army of England and Hanover. It resulted in a disastrous defeat of the French. Comparing this great land battle with the great naval battle, between the same enemies, and in the same year, 1759, (see No. 29 of this catalogue) will show clearly the practice of war in those days, more than 150 years ago in Europe. Size,  $18" \times 12"$ .

64. Two large original photographs, 24" x 11", of the Walpurgis Night Scenes of Gothe's "Faust"; designed by Chiffart. Full of figures and indescribably weird. Size, 21" x 10". Framed.
65. TOLSTOY, LEO. Autograph letter and autographed envelope to myself, framed. Tolstoy hardly ever wrote his own letters, usually leaving that to his wife or daughters. This one, to me, is in his own bold writing, and ought to be of value to collector. Size, 12" x 7".
66. VERNET, JOSEPH. A capital copy (it cannot be an original) of Joseph Vernet's SHIPWRECK. It is old and brilliant, and is framed. Size, 12" x 18".
67. LARGE JAPANESE TRAY. This is ancient, and was brought personally from Japan by Professor Somerville, and was in his collection. The metal, sheet metal, rimmed, was obtained from the Dutch, before they were shut out from Japan, but the decoration, in pure gold, and laid on upon other colors, is indescribably beautiful. It measures two by three feet in size.
68. GEORGE MORLAND AND WILLIAM WARD. This splendid mezzotint of Morland's "Boy watering his horse," by "Old Ward," Morland's father-in-law, is inimitable. Artist's proof. Size 15" x 12 $\frac{1}{4}$ "; mounted in panel and framed.
69. PORTRAIT, on Heavy Copper. Size, 20" x 15". This looks to be Northern Spanish of a hundred or more years ago, and yet it reminds me of the English Hoppner, whose folks came from over

near there. It is certainly a wonderful picture of a lady, etc., and the copper plate must weigh several pounds. It is beautiful.

70. DIAZ, GUMERSINO. Seville, 1857. This is the Spanish Diaz, but of the same family as Narcisse, the French. When the latter were expelled from Spain, this branch remained. This is a large and splendid picture and landscape of purely Spanish fruits and flowers. It has a wide scope and view from the gardens of Seville. Size, 33" x 51".
71. VASQUEZ, ALONZO. Spanish. Date of birth uncertain; was employed on a magnificent royal work, in Spain, in 1598. A very celebrated painter and was employed as Royal painter by the king. Bryan says that few of his pictures exist. That is explained by a statement in "Janvier's Mexican Guide," page 148. With other eminent Spanish artists, among them Arteaga, Vasquez went to Mexico about 1600, and pursued his art there, never returning to Spain. This picture, "Head of Christ" is a splendid work. Size, 12" x 14". It and five others in this sale, on canvas, were stripped from the walls of the half-ruined pro-cathedral of Parral, Mexico, since partly restored. I obtained them from my friend, who did it, in 1882.
72. VASQUEZ, ALONZO. Two caryatides (cherubs) supporting an entablature. On the wall of the church Jesus (see No. 71) was between. These are very beautiful. All these six Vasquez pictures are on canvas, and all came from the wall opposite the altar of the pro-cathedral of Parral, in 1882. The pro-cathedral, with reviving prosperity in Parral, has since been restored, in part at least. Size, 10" x 21".

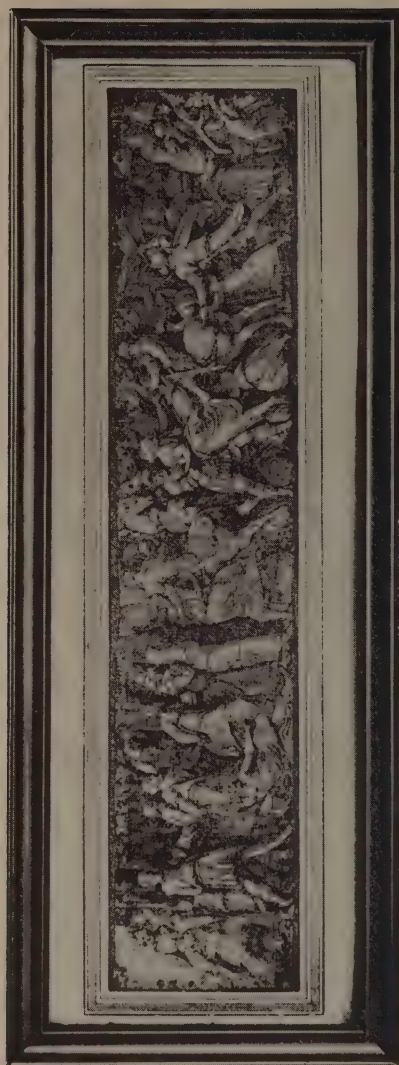
73. VASQUEZ, ALONZO. About 1650. Half length of "S. Matheo," with an angel dictating over his shoulder. The colors in all these wall-pictures are wonderful in their deep tones. Size,  $13\frac{1}{4}$ " x 22".
74. VASQUEZ, ALONZO. A picture of "S. Marco," 1650, writing with a pen (perhaps his gospel). The way the pen is held illustrates the Mexican and aboriginal method at that date. Size,  $13\frac{1}{4}$ " x  $21\frac{1}{4}$ ". All these six are painted on the same red-earth base as the "Murillo" and the "Crucifixion" by Zurbaran (see No. 84, and No. 189).
75. VASQUEZ, ALONZO. A Cherub, from the same group as the head of Christ, from the Pro-cathedral of Parral, Mexico. It is most beautiful, and, on the wall, was shown adoring Christ. Size, 10" x 12". This one of the group is signed by the Artist.

It seems to me that these six Vasquez pictures ought to be better known. This cherub has the signature of Alonzo Vasquez. The pro-cathedral dates from that period; the main cathedral was at Durango. All six are clearly shown to be by the same artist.

76. MANTEGNA, ANDREA. Born 1431, died 1505. THE HOLY FAMILY. This is painted *in tempera*. (See Morelli's Italian Masters in German Galleries, p. 392.) The margins have scaled in places, but the picture is in good order, and has never been retouched. It is a wonderful picture. I do not know how I ever got it, it was so long ago; I think it was a present from an eminent artist-friend. I have seen connoisseurs get down







No. 78

Rape of the Sabines  
(32 x 10½)

Raphael Sanzio  
Di Urbino

on their knees to study this splendid work. I have never dared to touch the work, even to repair the scaled margins. Size, 29" x 22".

77. GUERCINO. A splendid original drawing (Polixena) in bistre. Size, 16" x 10½". It is wonderful for strength and effect, containing many figures. Owner has had it for many years. Bought privately. See No. 100.
78. RAPHAEL, SANZIO DI URBINO. A frieze-dado. Size, 10½" x 32" long. THE RAPE OF THE SABINES. This has been used, as the marks show, by tapestry workers. It contains about fifty figures, and is corroborated by its perfect style, that of Raphael's cartoons, and its history. It was obtained in Rome by Benjamin West, and has his incised steel stamp. Benjamin West repaired the slightly frayed margins, and mounted it. It is a genuine work by Raphael. It was purchased long ago by the present owner from the West heirs. (See No. 288.) Framed.
79. BORGOGNONE, JACOPO CORTESE. Italian, 1660. A large and splendid cavalry battle, Turks and Christians. In perfect condition, never retouched or restored. One of the finest pictures by this most celebrated battle-painter. Owner obtained it, 35 years ago, at private sale, from the gentleman who brought it from Europe. It hung in his own parlor for many years. Size, 56" x 40".
80. INNESS, GEORGE. A small landscape bought from the artist himself in Paris, in February, 1851, where the artist then was, having recently been

married. It is exceedingly beautiful, and affords a rare study of this great artist's development. Size, 10" x 14". (See No. 109.)

81. DANBY, FRANCIS. "BURIAL OF A HIGHLAND CHIEF." I will not assert positively that this is not a copy, for I do not know where the original is. It lies between Danby and Northcote. I have a large wood-cut from this picture, labeled as by Danby. Some one said that Northcote made a copy. It is certainly a weird and surprising, as well as a most excellent, work. Size, 34" x 20".
82. TITIAN, VECELLI. VENUS AND VULCAN, on canvas. In splendid condition. Owner has had it for 35 years. Never was sold at auction. It is an original; was brought direct from Venice. The artist was born in 1477, died 1576; and was a pupil of Gian Bellini. Size, 28" x 24".
83. PIRANESI. Two magnificent drawings in gummed body colors; one is the Ruins of Castel Acqua Giulia; the other similar in type, but different. Size, 11" x 17". Date from 1760. (See No. 59 of this catalogue.) Owner obtained them from the Huffnagle collection, many years ago. On the back of No. 83 is a print by Joseph Pennell, N. A., of a similar sort of Piranesi.
84. ZURBARAN, FRANCISCO. Spanish. THE CRUCIFIXION; a noble picture, in perfect condition. Size, 29" high x 25" wide. Was obtained from the same estate as the Gian Bellini, No. 126. The form is like a bas-relief in ivory. It has the Spanish brown earth-base on the canvas, only used in Spain. (See No. 189 of this catalogue.)







No. 84

**Crucifixion**  
(29 x 25)

Zurbarán

85. PROUT, S. Original drawing in black and white, Marine. Size,  $10\frac{1}{2}" \times 8\frac{3}{4}"$ .
86. CASILEAR. Two beautiful water colors, with figures and scenes. Size,  $9" \times 6"$ ; made for the U. S. Government, for bank-printing.
87. BONFIELD, V. DE V. Water color, snow, with brilliant sky. Size,  $7\frac{1}{4}" \times 4\frac{1}{2}"$ . Also fine sepia coast scene. Size,  $10\frac{1}{2}" \times 6"$ .
88. FRAGONARD, SAINT NON. One of the Abbe Saint Non's beautiful and rare works, in aquatint, in imitation of wash-drawings; of a wild shepherd scene of Fragonard's. Size,  $18" \times 13"$  (Unframed).
89. FRAGONARD, AND SAINT NON, 1764. I am not offering prints in this collection, but these two splendid facsimiles of Fragonard's, a couple of whose works sold in America for half a million dollars, and the character and great rarity of good examples by Richard (the great amateur artist), the Abbe Saint Non, who never worked for the public, take them out of the class of engravings. They are splendid aquatints, in his own inimitable way, and are fascimiles of Fragonard's. Size,  $16" \times 13"$ . Hundreds of figures.
90. GIRTIN, THOMAS. Original drawing in black chalk, heightened. I have with it a print in corroboration, of an analogous subject. Size,  $10" \times 6\frac{1}{2}"$ .
91. GIRTIN, THOMAS. "What's That!" Color-print by H. Dawe. This is a splendid genuine color-print, mounted, in a mat, by a celebrated

painter and mezzotinter, a member of the Society of British Artists. Size of color-print,  $7\frac{1}{2}$  x  $5\frac{3}{4}$ ".

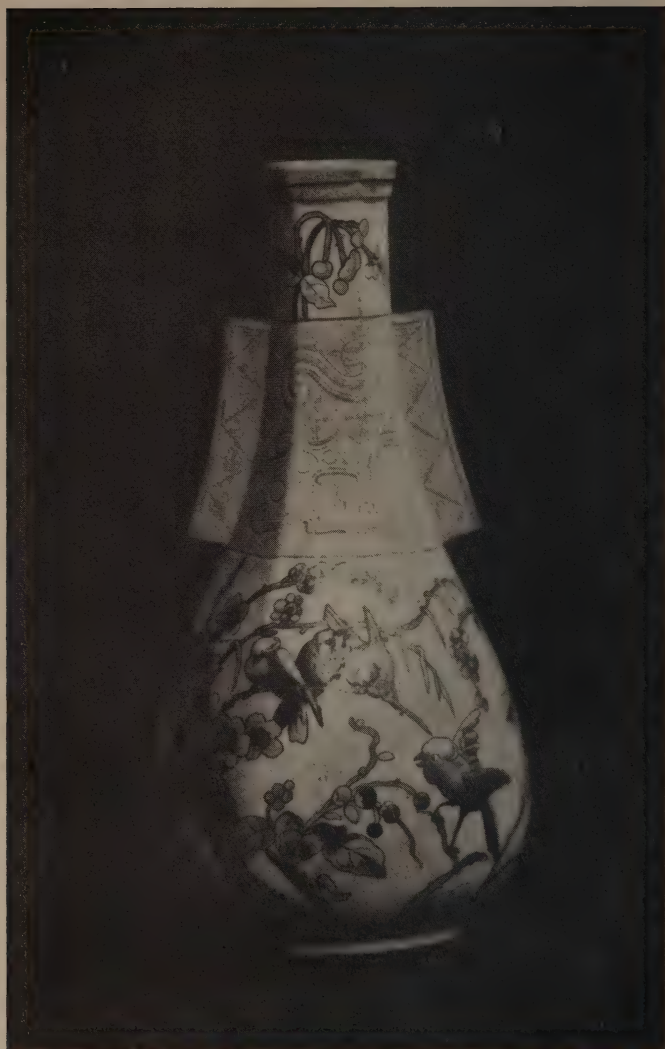
92. GIRTIN, THOMAS. An original drawing in black chalk, wooded landscape and houses, seen through a vista. Size, 10" x  $7\frac{1}{4}$ ".
93. READ, T. BUCHANAN. Two large full length figures in crayon. Size, 10" x 12".
94. DARLEY, F. O. C. Drawing, barrel of oysters, figures, and shipping in the distance. Size, 6" x  $5\frac{1}{4}$ ".
95. BOTH, JOHN. Large original drawing in wash and bistre. Landscape and figures. Size, 21" x 14".
96. READ, T. BUCHANAN. Seated female figure. Size, 15" x 12".
97. KING LEAR. A powerful stage drawing. King Lear in fierce action. Oval. Size,  $6\frac{1}{2}$ " x  $5\frac{1}{4}$ ". Signed, "JOHN R. JOHNSTON. From life."
98. SIR PETER LELY. Striking wash-portrait in brown, signed, P. LELY. Size,  $9\frac{1}{4}$ " x  $7\frac{3}{4}$ ".
99. TURNER, J. M. W. Another of his water-colors (much like his "Cumberland," No. 140), and I have several smaller ones by Turner. One of these (No. 99) connoisseurs all claim to be a Turner. But connoisseurs will readily estimate them, and for others, what I might say would not be of any use. These drawings have brought high prices and are very fine. I am satisfied that this is a Turner, but cannot prove it except by the handling. See note written on the picture, No. 99.



100. GUERCINO. A magnificent drawing in bistre, with many figures, the "WIFE OF SPITAMENES." Size, 17" x 10½". This, and No. 77, are astonishing drawings.
101. JAPANESE ANCIENT IMPERIAL LETTER TABLET (for sending official orders), and case, lacquered and gilt, and inlaid with figures in mother of pearl, gold, etc. Size, 16" x 25". This is from the old shogun days.
102. WILSON, RICHARD. Original sepia drawing, signed, 1785. Size, 5½" x 8½". Landscape and bridge.
103. A NORTH-EASTER. Marine, 12" x 10". GEORGE R. BONFIELD. This is the original from which Bonfield painted his large picture for which he was paid \$250. He always claimed, and I agreed with him, that this was the better picture of the two.
104. REMBRANDT. His rare and beautiful etching of "Christ Preaching to the People." First state of the plate, very brilliant. Size, 8½" x 7½", 1654. (See the Osgood Life of Rembrandt, page 157.)
105. HEENAN AND SAYERS. A burnt-wood picture, made on the spot, with portraits, of the celebrated prize fight in England, in April, 1860. Size, 8" x 9". Framed and glazed.
106. AURORA. A large color reproduction of GUIDO'S "Aurora." The best I have seen. Size, 20" x 30". The original is on the ceiling, in a circle; this is the same extended.

107. COROT. A wooded landscape; probably a copy, but, if so, a capital one. Size, 14" x 20". I have had it many years.
108. BONFIELD, GEORGE R. THE PHANTOM SHIP; from Coleridge's Ancient Mariner; a weird and a very powerful picture. Size, 14" x 20". The skeleton phantom ship is bearing down on the other craft.
109. INNESS, GEORGE, Senior. A beautiful landscape, with cottage and girl, bought, and brought, from Mr. Inness, 1851, then in Paris on his honeymoon tour, as his son, the eminent and still living artist wrote me. The date of purchase is on back of the panel. Size, 10" x 8". See No. 80 of this catalogue. It is a picture of transition, and is extremely interesting, as well as beautiful. The tones and handling are all Inness's.
110. GOYEN, VAN. A large and splendid landscape, water, old mill, boats, etc. Size, 27" x 29". I have numbers of verifiers.
111. MINERVA. An old hand-raise plaque, on sheet metal, framed in gilt and velvet. Size, 11" x 11½". Curious at all events.
112. VASE, GIORGIO. This is a genuine Maestro Giorgio original. Earliest majolica, dating from 1500, with his monogram on the bottom. It is of the old Spanish-Moorish meerschaum, and will float in water. The middle is covered with Moslem incised work; from Majorca; and was finished and colored by Giorgio, in Italy. Probably the earliest example of decorated majolica known. Size, 11½" tall x 5½" largest diameter. (See illustration.)



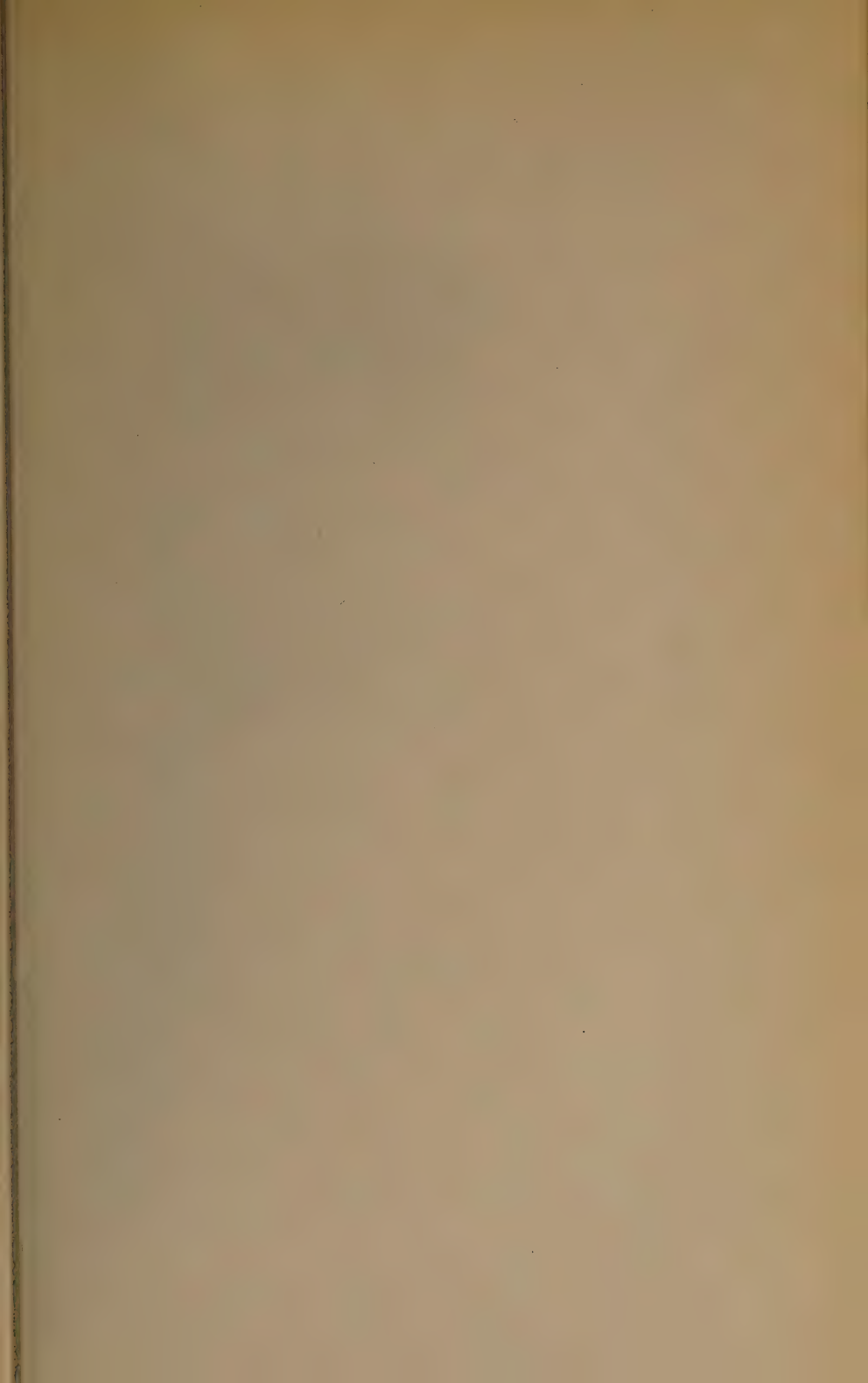


No. 112      Primitive Majolica Vase  
Maestro Giorgio, 1500  
(Height,  $11\frac{1}{2}$ , Diameter,  $5\frac{1}{2}$ )



113. ACHENBACH, ANDREAS. Dismasted ship in a terrific storm at sea. This picture is entirely the work of this artist; no one else touched it. It is signed "A. Achenbach, '62." He was a very celebrated artist, born at Hesse-Cassel in 1815; Knight of the Order of Leopold; Member of the Academies of Berlin, Amsterdam and Antwerp; Chevalier of the Legion of Honor; medals from Prussia, Belgium and Philadelphia. He was a great traveler by sea and land, and of world-wide reputation. This picture is simply tremendous. Size,  $24\frac{1}{2}$ " x 17". Framed.
114. VERNET, JOSEPH. A splendid, large color-print (see No. 61) of a shipwreck on a rocky shore, with a boat striving to land a few passengers. It has the soft and searching tone of all good color-prints. The picture is described in Seguiet's Dictionary of Paintings. Size,  $24\frac{1}{2}$ " x 17".
115. ALHAMBRA. This is a section, made in hard material (looks like the marble itself, but it cannot be), of a panel of the Alhambra, with the most intricate and remarkable sculpture (cut square down) I have ever seen. It is very heavy, is framed, and was brought from France. Size, 8" high x 25" long.
116. HAMILTON, JAMES. STORM OVER THE DELAWARE WATER GAP. This is a splendid picture, one I have never tired of. I am quite familiar with such scenes at the Water Gap. I knew Hamilton, and an eminent artist once told me that Inness and Hamilton were the two artists here of the greatest real and original genius.

117. ANCIENT TAPESTRIES. Two, King and Queen, with metallic embroidery. These are very remarkable works of art. (I have also, with them, which goes with this lot for information, an ancient Chinese tapestry, with the same metal embroidery.) Size of each, 20" x 27". Size of Chinese tapestry, 14" x 20".
119. CHINESE PLAQUES. These four are very heavy and very ancient. It is impossible to describe them; they must be seen to be understood. They are described by Williams in his "Middle Kingdom." They were made in the white in Chinese Tartary, and finished in color in Central China. That was long ago. Circular, 11½".
120. V. DE V. BONFIELD. Three fine coast scenes, in oil. Sizes, 13" x 9"; 13½" x 9"; 10½" x 9".
121. V. DE V. BONFIELD. Oil painting from Nature of Cooper's Point, dating from 1867. Size, 13" x 9". This, now in Camden, N. J., is a fine picture of historic interest.
122. V. DE V. BONFIELD. Three oil paintings, dating back sixty years, of scenes in the White Mountains: Willey Valley, Mount Washington, and another. Size, 13" x 9".
123. HAMILTON, JAMES. The original picture of the Serapis and Bon Homme Richard, from which he painted a number of larger ones. This is far superior to any of his larger replicas. It is alive with fire. Hamilton never would sell it; I obtained it after his death, in California, from his widow. Size, 24" x 14½".





No. 126

Casting out from the Demoniac

Gian Bellini, 1511



124. BIRDS, INSECTS AND FOLIAGE. A rare and ancient drawing in body-colors, on heavy parchment, many hundreds of years old, and brilliant and accurate. Size, 11" x 7½".
125. THE BULL-BAITING. MORLAND and WARD. This great but ferocious painting was exhibited, by itself, in Philadelphia, admittance 25 cents. After a month in the museum here it was taken to New York, and before it was even first exhibited there was destroyed by fire. While here, John Woodside made this slight but accurate pencil copy from it, which, I think, is the only copy ever made. It is in this catalogue merely to give an idea of a lost picture by great artists. It is certainly strong and vivid, and shows what the picture must have been. Size, 9" x 10½".
126. GIAN BELLINI. A. D. 1422-1516. On three panels, joined; was never restored; one of the only ones of his which was not. Owner obtained it from an old estate on the Rappahannock (see No. 84); it was brought from the Ducal Palace of Venice in 1797, when it was sacked. "CASTING OUT THE DEMONIAK." The apostles are all portraits of contemporaries. The little red devils crawling out of the Demoniac's arm are very curious. Signed and dated 1511. Size, 28½" x 21". The swine are very characteristic; I have a facsimile print from Titian (Bellini's pupil), with precisely the same "razor-backs." I have many verifications of this picture.
127. BREUGHEL, VELVET. FAIR-SCENE NEAR A CITY. A large and splendid picture, on panel, cradled. In excellent condition. I have a Le Bas

engraving of a nearly parallel picture of Breughel's. No one can dispute the genuineness of this picture. Size, 24" x 17".

128. COOPSE, PETER. (A. D. 1640.) This old Dutch painter of marines is not well known, because most of his pictures have been sold under the name of Backhuysen, with whom he was contemporary. This marine is on panel, and is signed P. C. Size, 18" x 11¾".
129. LANDSCAPE FROM NATURE. Near Mystic, Conn. It is a sketch made on straw-board, probably bought from some storekeeper near-by. It was brought from Mystic by an old clergyman who came here. It is a splendid out-door work, the tones almost like mosaics when closely examined. It suggests Davis's Brook, at the Academy, but I have not inquired. Size, 24" x 16" (framed).
130. VAN DE VELDE, WILLIAM. Marine. This is a copy which was made directly from the picture in the National Gallery, London, in 1857, by V. de V. Bonfield, and is a capital work. Size, 12" x 7¼".
131. VERNET, JOSEPH. A drawing in distemper of a shore scene in his own inimitable way. It is well worth looking into. Size, 18" x 23".
132. ABATE, A. J. Landscape in sepia and wash, across a river. Size, 7" x 5".
133. SIR JOSHUA REYNOLDS. Colored print by J. Rogers, of female figure in a landscape. Size, 6" x 5".





No. 127

Fair—Scene in Environs of City  
(24½ x 17)

Velvet Breugel



134. DA VINCI, LEONARDO. Facsimile by Hollar of two grotesque faces. Leonardo was fond of this work, and followed up such queer folk to catch their faces. See his published biography, No. 387 of this catalogue. Size,  $4\frac{1}{2}$ " x 3".
135. BUSBY, J. L. 1820. Two old English colored prints. A Lobster Catcher; and a Shoe-black. Size, 11" x 9".
136. REMBRANDT, VAN RYN. "THE PHILOSOPHER IN HIS STUDY." This is the title of the picture when Mr. Bryan brought it from Holland in 1795. I want to have something to say about this little picture. No one has disputed its genuineness, and if they had, I know more about the matter than any of them. But all have admired it. For this I never paid a cent in money, but I am a doctor, as most folks know, and many years ago I saw an old and very poor Belgian, who lived in one room, and I attended him for years gratuitously, as I usually do in such cases, and finally I found a place where he could be better cared for than in his one room.

On his wall he had hung just one little picture, this Rembrandt, and he said, "Doctor, I want you to have this;" but I said, "No, it is your one treasure and your one link." But at last, when I found a place for him, and he again said it, I replied: "I will do this; you have no place for it, and I will take and keep it in trust for you, and you can have it again." He said (he was past eighty), "That will never be." And it never was.

Of course I gave him years of my best; I have always tried to do that; but I would rather

have handed the picture back, but, as he said, "That will never be," and it never was. Now, that is my story.

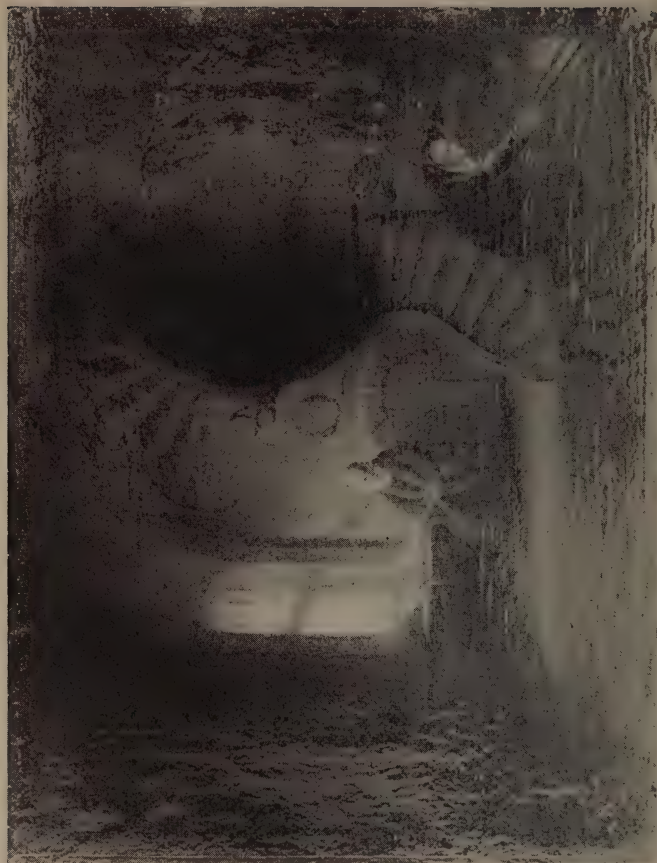
In the "Rembrandt" of Osgood & Co., 1878, on page 127, it is stated: "The works of 1660 were all of a portrait character, and included a 'St. Francis,' a 'Philosopher in Meditation' and an aged woman," etc.

The Louvre picture dates from 1633. It was part of the Count Vence collection, and was bought for the Louvre in 1784. Now, Bryan went to Holland about 1790, to pick up what he could, and in his London catalogue of 1798 (on page 290 of Buchanan's Memoirs, Vol. I) he describes this in the most glowing terms. But it was not sold, as noted. Now this picture turns up again in the Osgood Biography of Rembrandt, on page 155, as among former collections of Rembrandt paintings, now not assignable, as "a philosopher formerly in the Pourtales collection."

My Rembrandt is signed in lower left-hand corner, has no woman on the stairs, and the *philosopher* is entirely different, taller, has no cap, is not a Jew, and the plan of the whole is broader and finer than in the Louvre picture. I have counted a hundred differences, and noted them in red ink. This is a far better picture. On canvas (as his later pictures usually were). Size,  $12\frac{7}{8}$ " x  $10\frac{1}{4}$ ".

137. REMBRANDT, VAN RYN (after). The very rare, large engraving, on copper, by Ludovico Surrugue, 1754, of Rembrandt's "Le Philosophe en Contemplation," at that time in the collection of Count Vence, Field-Marshal of the King. It was acquired by the Louvre, in Paris, in 1784, long





No. 136

The Philosopher in His Study  
(12 $\frac{7}{8}$  x 9 $\frac{1}{2}$ )

Rembrandt



before Mr. Bryan came upon his picture (No. 136) in Holland. The engraving, as usual, is reversed. Size,  $11\frac{1}{4}" \times 10\frac{1}{4}"$ .

138. TURNER, J. M. W. An early drawing, made to order, for illustrating an English country-seat and landscape. Size,  $11" \times 7"$ .

139. DIAZ, NARCISSE. This picture will speak for itself. "CLEARING OF A STORM." I know the history of this picture. It was one of the French pictures sent over by the associated artists of France, about 1873, to be sold without limit, and which opened the way in this country for \$70,000,000 for French art! A friend of mine bought an early Corot there, alongside this Diaz, for \$60, which after his death was sold for \$1,000. Size,  $9" \times 6\frac{3}{4}"$ .

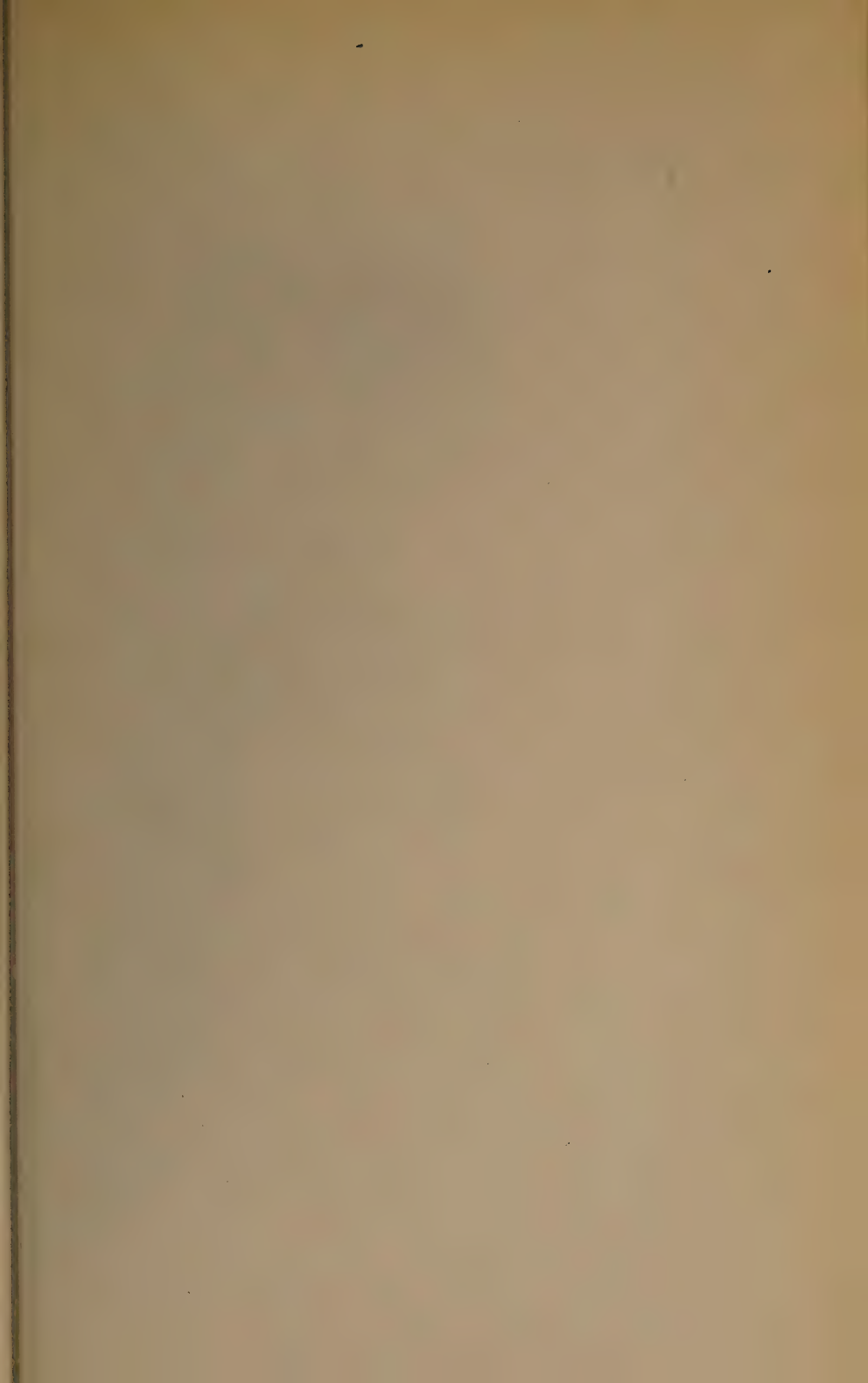
140. TURNER, J. M. W. A water-color of the entrance to Lake Cumberland. Signed "J. M. W. T. 1820." See No. 99.

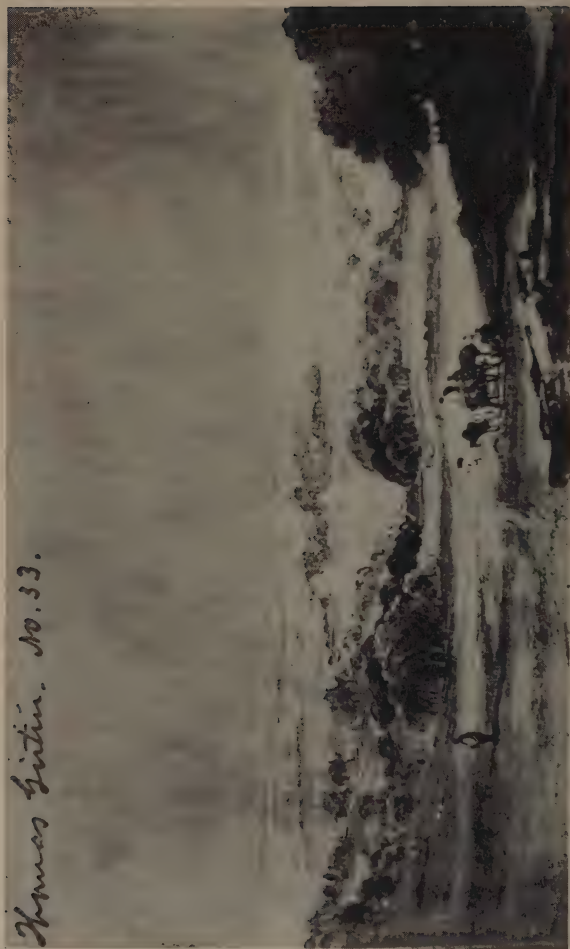
This was one of five from the Liber Studiorum never engraved, as he was drifted off into the "Rivers of England," which were more profitable. See his biography and list of works. Size,  $9" \times 6\frac{1}{4}"$ .

141. THOMAS GIRTIN. His celebrated water-color of Naworth Castle. The finest water-color I ever saw. Size,  $15" \times 8\frac{1}{2}"$ . Turner said that if Girtin had lived he himself would have been forgotten. Girtin was the creator of modern English water-color; see Bryan and Redgrave.

Naworth Castle, 12 miles N. E. of Carlisle, is in Cumberland. It is fully described in Joel Cook's "England," page 68. I have, for corroboration, two prints of this castle. Size,  $14" \times 8\frac{1}{2}"$ .

142. GIRTIN, THOMAS. Beautiful water-color of Chelsea, on the Thames, size 8" x 5". I have several corroborations and verifications of this work. This and the Naworth Castle are two of Girtin's best works, and his original drawings (he only worked in water-color during his short life) bring very high prices and are exceedingly scarce. Size, 7¾" x 5".
143. HURST, the author of *Endymion*. A very rough sketch, by this singular Philadelphian, may have historic interest. He lived about seventy-five years ago. Size, 12" x 10".
144. TURNER, J. M. W. APPROACH TO VENICE. This is a small copy, made directly from the original picture by V. de V. Bonfield, about 1857. These three copies, Nos. 144, 145 and 146, preserve Turner's tone and color better by far than the originals do now. They are, besides, capital works of art, full of breadth and handling. Size, 11¾" x 7¾".
145. TURNER, J. M. W. SNOW-STORM AT SEA. This is a small copy made also in 1857 by V. de V. Bonfield directly from the picture. Turner's originals have changed color since then, but these copies have not, as other pigments were used. Size, 5½" x 6½".
146. TURNER, J. M. W. THE BURIAL OF WILKIE. This is a copy made by V. de V. Bonfield, in 1857, directly from the picture. Of this and two others he then made, the Curator of the National Gallery told him they were the best copies ever made there. Size, 5¼" x 5".





No. 141

Naworth Castle on the Scottish Border  
(14 x 8½)

Thomas Girtin



147. GAINSBOROUGH, THOMAS. Early Landscape, with figures, and with the well-known wheel-plow of his early work (see Nos. 45 and 48). This picture is certainly by Gainsborough's own hand; if it is not, then the original does not exist. It is powerfully done, with Gainsborough's own handling and impasto. Size, 12" x 20".
148. MIDDIMAN, S. AFTER GAINSBOROUGH. This fine line engraving, by a celebrated engraver, also illustrates the wheel-plow, see No. 147, and general plan of the smaller Gainsborough oil paintings in this catalogue. Size, 11" x 10".
149. BARBARA FRITCHIE. The heroine of Whit-tier's poem. This is an unknown picture, made by a capital army artist, just before the old lady's death and after the battle of Antietam. It was found in Frederick, years afterward, and brought north by a colored man, from whom I obtained it. Comparison with her photograph, which I have, taken ten years before, establishes the fact that both are of the same person. Size, 24" x 20". (See photo attached.)
150. DOUGHTY, THOMAS. Snow Landscape. Doughty was the first of our artists to use the "Silvery tone" in his pictures. He has always had a high rank in American art. (See Tucker-man's Book of the Artists.) Size, 12" x 10", framed.
151. BONFIELD, GEORGE R. Oil painting of sixty or more years ago; up the Schuylkill River. Size, 12" x 9". This, and the next six, are of historic as well as artistic merit.

152. BONFIELD, GEORGE R. A view in Laurel Hill, from across the Schuylkill River. Painted in oil, more than sixty years ago. Size, 12" x 9".
153. BONFIELD, GEORGE R. Oil painting of a cascade scene in what is now Fairmount Park. Also a landscape on opposite side. Size, 14" x 10".
154. BONFIELD, GEORGE R. Two fine coast scenes, in oil. Sizes, 18" x 13"; 15" x 9½".
155. BONFIELD, GEORGE R. A large oil painting; ice-float up the Delaware River. Size, 24" x 16". I wish it to be understood that these unframed oil paintings are so simply because I had no room in my house; they are excellent, and should be framed to show what they really are.
156. BONFIELD, GEORGE R. A large drawing in black and white, after Ruysdael, an artist whom Bonfield greatly admired. The effect is powerful. Size, 14" x 10".
157. BONFIELD, GEORGE R. The lower island of the Smith's island group in the Delaware, opposite South Street, Philadelphia. It had disappeared fifty years and more ago. It is an oil painting. Size, 13" x 10".
158. INDIAN WAR BELT. Elaborately worked and beaded. The tufts below represent scalp-locks, but are not. From the Iroquois of Canada. The double-faced tablet attached is from Professor Morgan's official Report, 1849, Plates 11 and 14. They establish the source and period of No. 158.
159. NIAGARA FALLS. As they were in 1750. They are quite different now. Framed in gilt. This is one of those pictures splendidly colored by the

English William Doughty (signed) for three years a pupil of Sir Joshua Reynolds. It must be seen to be appreciated; it is unique. Size, 15" x 10". Framed.

160. JAPANESE CARVED TABLE. This is a very beautiful thing; it is carved, free-handed, in imitation of waves of the sea, and has a number of little balls sawed off in their sockets, which can be rolled around with the fingers. It is of light teak wood. It was brought over by a missionary from whom it was obtained. Size, 40" long, 15" wide; 31" high.
161. POMPEII. Facsimiles in color of frescoes of two female figures from the House of Cicero. Size, 9" x 6½".
162. CARR, JOHN. Beautiful sepia drawing, landscape, figures and water, by this celebrated artist. Size, 15½" x 4½".
163. TENIERS. Old Dutch crayon drawing. Peddler, figures in front of house, etc. Size, 12" x 8¾".

## Second Session Sale

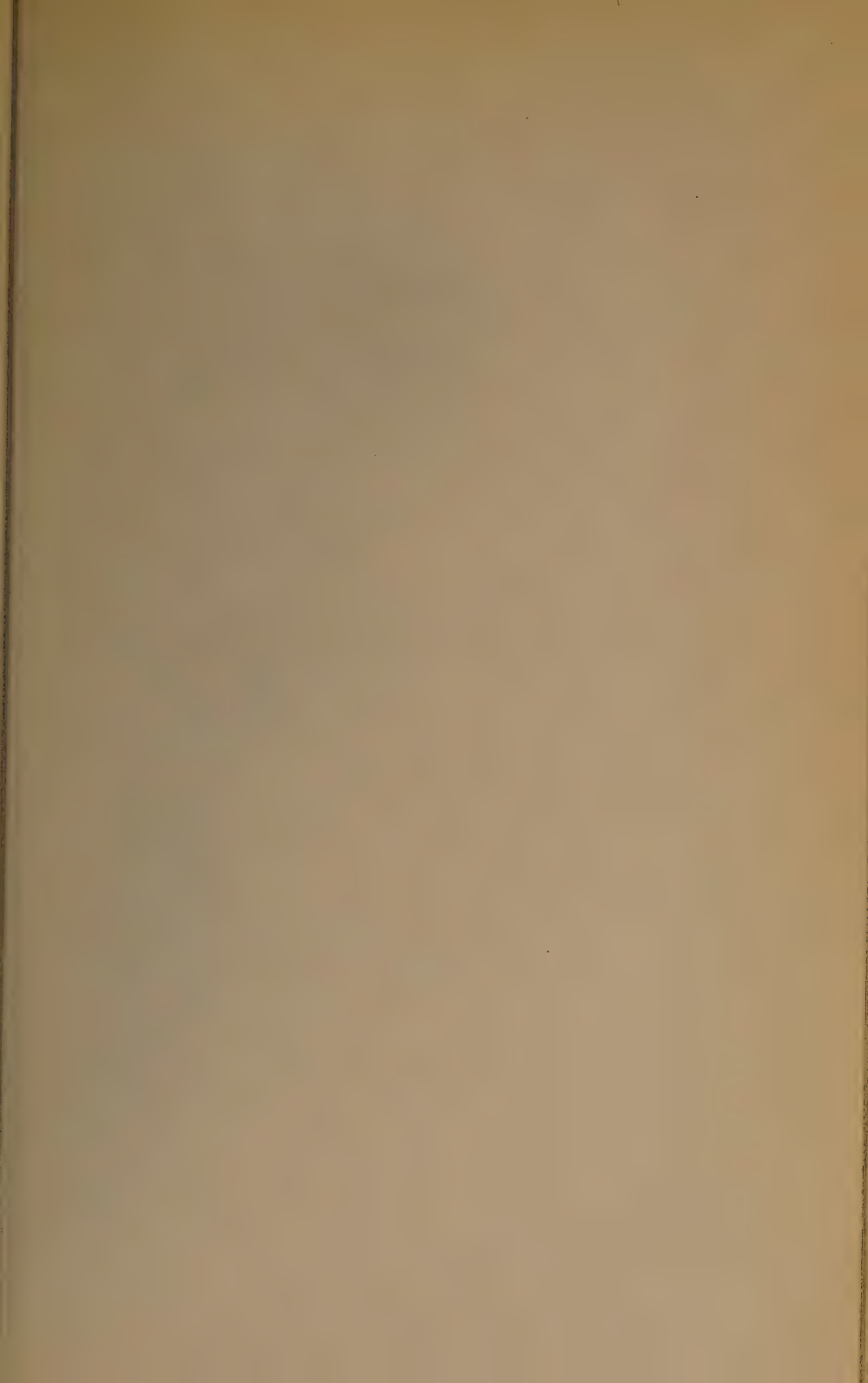
Wednesday Afternoon, May 28th, at 2.30 o'clock

164. V. DE V. BONFIELD. Three fine drawings in Sepia. One view in White Mountains, one in Mount Desert, and one at Cohasset, Mass. Sizes, 7" x 5"; 6" x 8"; 7½" x 4".
165. GAINSBOROUGH, THOMAS. 1764. This is a large and original etching by Gainsborough himself. "Painted and etched by T. Gainsborough." It is very scarce; none of my connoisseur-friends ever saw or heard of it; it is dated 1764. "THE GIPSIES" THIS WORK IS NOT REFERRED TO IN ANY BIOGRAPHY of Gainsborough. Size, 20" x 18". With this lot goes Barker of Bath's "Gipsies," (mezzotint by Giller) showing where Gainsborough got the idea of his group. In the same way he got his "Woodman in a Storm" from Barker's "Woodman."
166. GAINSBOROUGH, THOMAS. A really splendid original painting executed in bistre, which (see Chamberlain's recent biography), was one of the mediums used by Gainsborough. This picture came direct from his studio, and was brought to America by "Old Scarlett," who said he worked in Gainsborough's studio, when a boy. It is a wooded landscape with a vista, across which is seen a distant church in April. Any one who has seen Gainsborough's own etching, No. 165 above, will see at once that this is by the same artist, as many of his other drawings and paintings confirm. The size of the painting is 11½" x 7½". It is beautifully framed, outside measurement, 30" x 25½".



167. ROTHERMEL, PETER. Large and splendid portrait, "THE OLD WARRIOR," 1845. Size, 22" x 18".
168. WOODSIDE, J. A. SCENE ON DARBY CREEK. Size, 12½" x 9".
169. WOODSIDE, JOHN A. 1850. "Design for Sons of Temperance." Size, 10" x 8¾".
170. LEUTZE, E. 1830. A large original drawing, black and white, "IN THE GARDEN." Size, 12½" x 7¾".
171. MORLAND, GEORGE. Color-print of his Guinea-Pigs. His most celebrated color-print. Genuine color-prints are no longer produced. They must not be confounded with colored prints. Size, 20" x 16".
172. COOPER, T. S. Large cattle picture in oil colors; signed. Size 17" x 11". I cannot identify this work; it is powerful as an illustration.
173. SCHUESSELE. Small oval female portrait in India Ink. This artist was the teacher of Abbey, the celebrated painter here and in England.
174. SCHUESSELE. Original Drawing. 1851. Size, 10" x 8".
175. SCARLETT, SAMUEL. One of his attempts to copy in water-color a picture by Adrian Vanderelde, with a curious result; signed S. SCARLETT. Size, 9½" x 6". "Old Scarlett" was long Curator of the Academy of the Fine Arts, while on Chestnut Street, Phila., until his death, when he was more than 90 years old.

176. CHINESE SHORE-SCENE. This is marked on the back. "Painted by a celebrated Chinese Artist." Has capital perspective. Size, 11" x 8½".
177. TEN handcolored original works by celebrated colorists (not the later copies); from the Stafford Gallery, after Joseph Vernet, Cuyp, Swaneveldt, Hobbima, Ruysdael, Kamp, Wm. Vandevelde, Claude Lorraine, and another by Ruysdael. These are perfect gems, and cannot now be obtained. They date from the year 1808. See Nos. 267, 268.
178. BONFIELD, GEORGE R. A large Painting at Cape May Point, painted sixty years ago. Mr. Bonfield told me that this beach has all disappeared long since beneath the sea. Size, 18" x 12". It is a very beautiful picture, and unframed.
179. METALLIC PORTRAIT OF A GREAT GERMAN CAPTAIN, dating to 1517. Made on a bronze sheet by the snarling process. The artist's monogram T. F. is raised in the metal. A splendid work in sheet-metal. Circular, 16½".
180. CUYP, ALBERT. Evening scene, with cow, and beautiful distance. Signed and dated. Size, 18" x 10". Framed.
- 180½. BEERSTRAETEN, JAN. Celebrated Dutch artist (Amsterdam); died, 1687. His specialty was snow and ice scenes, mostly in Friesland. This little picture, for grouping of many figures, is inimitable. (Upright.) Size, 12½" x 8". Framed.
181. MOUNT, W. S. Harvest Scene on Long Island, with windmill in the distance. Size, 35 x 25".





No. 189

Virgin of the Immaculate Conception

Murillo

(23 x 20)

182. CROPSEY, J. F. A splendid river and mountain landscape. Size, 24" x 18".
183. SHAW, JOSHUA. Scene where settlers are overlooking an Indian attack and the burning of their home. Shaw was a good artist, and also the inventor of percussion-caps, for which he received large awards from the United States and Russia. Size, 26" x 19". Framed.
184. DURAND, A. B. Upper Hudson. A beautiful picture. Size, 20" x 16". Framed.
185. BLOEMART, A. Very ancient water-color; signed. Born 1564; died 1647. Size, 12" x 8".
186. MORAN, T. Water-color; River, Boat, and woods beyond. Size, 9" x 4".
187. TITIAN. A beautiful wash-drawing facsimile, by Watts, 1777. HOLY FAMILY AND LANDSCAPE IN THE DISTANCE. Size, 15" x 12".
188. THE TRANSFIGURATION, AFTER RAPHAEL. A very curious and beautiful picture, which is hardly a print, as the whole is drawn in contour-lines at varying distances, which so produce the precise effect of a bas-relief. Engraved by Henning, after the bas-relief of Raphael. It is entirely in line, and the effect is startling. It has a floriated border. This picture will clearly illustrate Raphael's method of drawing, as in my frieze-dado, No. 78, and "Raphael's Bible," No. 288 of this catalogue. Size, 22" high x 18" wide.
189. MURILLO, BARTOLOME ESTEVAN. An original in his third style, the *vaporoso*, his scarcest, latest, and best. A single figure, the "Virgin of the Conception." Was brought from



Spain by Joseph Bonaparte and was in his collection at Bordentown. Size, 20" x 23". The picture is painted on the red-earthly, Spanish base. (See Buchanan's Memoirs of Painting, Vol. 1, page 343.) A splendid picture, in perfect condition. See also Nos. 71, 75 and 84 of this catalogue.

190. RUSSIAN SACRED IKON. Brought, in perfect condition, from Russia. Oil painted figures, on thick wood panel, with perforated metal screen, gold and silver, to show the paintings beneath; the screen also stamped with Russian titles and legends. It is a high-class Russian object of devotion. Was brought from Russia many years ago. Size, 9" x 7½". In plush frame, 12" x 14".

With this lot goes also a beautiful Russian "Holy Picture," an old Saint, praying in deep snow, in a forest, and gazing up at a beautiful vision of the Holy Family. The description is all in the Russian language. Size, 9" x 6¾" (framed).

191. DAUBIGNY. Landscape, water, etc., in crayon. Size, 8¾" x 7¼". See No. 486.
192. CONFEDERATE SOLDIER, in battle, on the firing line. A powerful water-color, in impasto. Note the Enfield rifle. Signed. Has Confederate flag, on the frame above.
193. ROSA, SALVATOR. Powerful pen and ink drawing, with figures, winged female, and horse broken-down. Signature corroborated by several of his etchings. Size, 5" x 3¾".
194. BONFIELD, GEORGE. Sixteen original drawings to illustrate Gray's Elegy, which was a great favorite with Bonfield. He has noted that these

drawings were made in the ninety-second year of his age. They have more of Gray's feeling than any illustrations of his work that I have ever seen, and ought to be reproduced for the public.

195. GENERAL G. B. McCLELLAN. Equestrian portrait in pen and ink, in which the whole design is composed of extremely minute handwriting; a remarkable performance, done without a glass. Size, 11" x 7½".
196. LOUTHERBOURG. Colored by his own hand. Peak's Hole, Derbyshire. Size, 12½" x 9".
197. STEEN, JAN. A capital (but a decent), tavern-scene. His very high standing in art is well known, and his pictures are scarce and valuable. Every figure in his picture has something in the action to do; there are no lay figures. Signed on end of bench. Size, 12½" x 16½". Framed.
198. BOUT AND BOUDEWYNS. These two celebrated painters worked in conjunction. This is a lovely little panel-picture, landscape and many brilliant figures; cradled. Size, 9½" x 7". Framed.
199. CRAIG, THOMAS. A wooded landscape, with cattle. Size, 12" x 14". Framed.
200. COLE, THOMAS. Scene at the mouth of Catskill Creek. Size, 21" x 16". Framed.
201. SCRIVEN, H. Landscape, with Hunting-Dogs, in India Ink. Size, 5½" x 9½".
202. HAMILTON, JAMES. Original water-color, for Dr. Kane's Arctic work. (See Kane's Arctic Explorations, Vol. II, Page 237. Size, 8" x 4". Framed.

203. READ, THOMAS BUCHANAN. Children playing together; a most beautiful picture, painted in Rome. I have never seen anything of Read's to equal this. Size, 17" x 13½". Framed. (See No. 470.)
204. V. DE V. BONFIELD. A splendid sea-shore landscape, water-color. Size, 11" x 7". Another, smaller, 9" x 6¼".
205. BENAZECH, PETER PAUL. Born 1744. A beautiful Italian scene in water-color. Size, 12" x 10".
206. ROUSSEAU, TH. Drawing in color. A most beautiful landscape, with a line of direction to his engraver written across the bottom. Size, 9¼" x 6¼". One of this character; but without writing, sold recently in New York for \$850. With this goes a private etching by Rousseau, of a view, and below it a whole letter in his own handwriting, etched by himself. Compare the writing. Size, 9" x 8". (See also No. 456.)
207. HAMILTON, JAMES. Two splendid facsimiles in brilliant color, of his "Egyptian Sunset," and "Moonlight near Venice." Size, 12" x 8".
208. HAMILTON, JAMES. Rocks and Shore Scene. Water-color. Size, 6" x 4½". Arctic Scene, 3½" x 2". Framed. This little thing is very rich; looks for all the world like an oil painting; it is most beautiful and big, small as it is.
209. SAINT PETER'S AT ROME. Illumination; must be held up to the light; all perforated, and yet on the wall itself it is a splendid picture. Size, 18" x 14". A great function is in progress.

210. MORLAND, GEORGE. Dated 1792. Imitation of a Wash Drawing, landscape. Size, 12" x 8".
211. ANCIENT CHINESE SKY-SCRAPERS. Two large illustrative prints by Medland and Pouncy, 1796. These are very curious and interesting, although they are not themselves drawings. One shows a vast structure twelve lofty stories high, and strikingly like our most artistic "Sky-Scrapers." They date back many centuries. Size, 18" x 12".
212. NORWICH CATHEDRAL. Beautiful and elaborate drawing of a font, in India Ink. Size, 5½" x 3½".
213. KRIDER. Original water-color landscape. KRIDER WAS A WELL-KNOWN PHILADELPHIA ARTIST OF LONG AGO. I NEVER SAW ANOTHER OF HIS WATER-COLOR DRAWINGS. Size, 4¾" x 3".
214. EUGENE DELACROIX. An original lithograph of a Lion Tearing a Horse, by this eminent artist. Very powerful. Its rarity and entire personal work by himself give it place in this catalogue. Size, 9" x 7".
215. GIGNOUX, F. R. Mountain Scene in the Adirondacks. This artist later returned to France. Size, 24" x 18".
216. BIRCH, THOMAS. A Humorous Drawing of Himself, his Wife, and his Little Boy, caught in a storm, and wildly heading for a tavern. This wash-drawing is capital. Size, 8" x 6".
217. BONFIELD, GEORGE R. Sketch in black and white. Mount Desert. Size, 10" x 7".

218. FUSELI. Pen and Ink Drawing. Bacchante (many figures). Size, 10" x 6".
219. ROTHERMAL, PETER. Three large drawings in black and white; figure subjects, made for the old Graphic Club. Size, 11" x 8½".
220. HYACINTHEZ. (drawing). A little French conceit in color; Kissing out the Window. Size, 5½" x 7".
221. TURNER, J. M. W. A wild scene, browns and whites. Size, 7" x 5½".
222. TREVISANO, FR. Celebrated Italian artist, born 1656. Group of children in landscape. Size, 11" x 9".
223. BLAKE, W. Two splendid original figures on face, and a beautiful composition drawing on back. Also another composition with drawing on back. These are very rare. Also another, signed. Sizes, 8" x 7"; 5" x 4"; 10" x 6".
224. V. DE V. BONFIELD. Original sketch of scene in the Catskills. Above Kaaterskill Clove. Size, 9" x 8".
225. COPE, CALEB. Signed as President; certificate of membership of V de V. Bonfield in the Old Penna. Academy of the Fine Arts, 1865, with James Hamilton's fine picture of the building and surroundings, on Chestnut Street, Philadelphia. Size, 19" x 15".
226. COLE, THOMAS. Mohawk Indian, gazing at dawn, from the Catskills over the Hudson Valley. All artists and art-lovers regret that Cole didn't



stick to his "early love," in which he was inimitable. Size, 21" x 17". Framed.

227. COLE, T. Sketch showing a group of Mohawk Indians, overlooking the Hudson Valley, from a place which is now the shelf in front of the Catskill Mountain House. This was also the spot from which the Mohawk Indian, in No. 226, gazed over the valley. Size, 6" x 6".
228. WILLIAMS, PERCY. Beautiful original drawing in colors of this celebrated English artist. Size, 12½" x 9".
229. BIRCH, THOMAS. A fine wooded landscape, in oil. Size, 16" x 22". Framed.
230. WOOD, GEORGE B. 1868. A large landscape in India ink. Size 19" x 15".
231. V. DE V. BONFIELD. Three Drawings in India Ink. Cohasset, Mass. Size, 11" x 5". From Nature.
232. SCRIVEN, H. Mother Dog and Puppies, in a kennel. Size 9" x 6".
233. LE CAVE. Pen and Ink Drawing, watering horses, cattle, etc. Size, 9½" x 7".
234. BODDINGTON, H. London. Crayon Drawing of old Tree, etc. Size, 8" x 6½".
235. V. DE V. BONFIELD. Original sketch for his large painting (later on in this catalogue), "The Footprints of War." Size, 9" x 7". (See No. 236.)

236. V. DE V. BONFIELD. THE FOOTPRINTS OF WAR. 1862. This is the large oil painting of the study, No. 235. Size, 36" x 24". The reason a number of my pictures are unframed is simply because I absolutely had no room in my house for more framed pictures, while I could study them if not framed. Framed.
237. V. DE V. BONFIELD. CHRIST STILLING THE TEMPEST. Splendidly framed. This large and brilliant picture was in the Exhibition of the Pennsylvania Academy of the Fine Arts, 1863. Size, 47" x 33½". Framed.
238. V. DE V. BONFIELD. MOUNT DESERT ISLAND, MAINE. I always liked this picture better than any of his others. The broad sweep of light across the horizon is magnificent, and the whole picture is admirable. It is a marine view. Size, 36" x 19"; it hung in the Bonfield parlor until after his and his father's death. Framed.
239. V. DE V. BONFIELD. OLD ENGLISH CASTLE with the legend on the back:  
 "Four hundred years ago  
 Men dug its basements deep."  
 Size, 36" x 20". Framed.
240. V. DE V. BONFIELD. STORMY DAY OFF COHASSET, MASS. Van Bonfield was really a rare artist. He died about 35 years ago. While in England the last time, many English connoisseurs and artists begged him to remain. It was a pity that he did not do so. He died in my arms, in 1885. Size, 43" x 25".

241. GEORGE R. BONFIELD. A CLEAR DAY ON THE COAST OF FRANCE. The elder Bonfield was born at Southhampton, in England, in 1805. He made two long visits to Europe afterwards. He died in 1898. He was really the maker of the celebrated Claghorn print collection, which sold, after the owner's death, for \$110,000, to Baltimore. Size, 36" x 22".
242. GEORGE R. BONFIELD. ANCIENT GENOESE PINQUE, IN A STORM. This is a very vivid picture, the queer Genoese craft, "the Pinque," is a fine figure in the storm. Size, 36" x 23".
243. These are two capital interiors, with fine dogs. I call them my dog pictures. I have had them for a great many years, and they are beautiful. One, I find, has had a little bad luck, thanks to my neglect, two or three little holes punched, but can easily be repaired. Size, 36" x 29". Framed.
244. THE WILLIAM DOUGHTY PICTURES (the English Doughty). See Nos. 28 and 29. I obtained these pictures, left in England many years ago, and have kept them under lock and key ever since. They are all actual paintings, merely using light impressions of engravings by the best artists as a basis. His coloring is accurate, as, in his wide travels he saw with an artist's eye the physiognomy of every country and costume he depicted. All these pictures will frame with splendid effect. THE ROYAL PALACE OF HAMPTON COURT. 1794. Size, 15¼" x 9".
245. FLORENCE IN THE DISTANCE, seen from the Capuchin Convent, 1794. Size, 17" x 10½".

246. GARDEN OF VERSAILLES. Splendid for costumes, 1794. Size, 16" x 9".
247. MASKED BALL IN RANELAGH GARDENS, London, on birth of George III, 1759. Splendid for hundreds of costumes. Size, 15 $\frac{1}{4}$ " x 9 $\frac{1}{4}$ ".
248. VIEW OF RICHMOND (now in London). From the "Star and Garter on the Hill, 1794." Size, 15 $\frac{1}{4}$ " x 9".
249. VENICE, BRIDGE, RIALTO, AND DELPHENO PALACE. 1794. Size, 16 $\frac{1}{2}$ " x 10".
250. THE ROYAL GALLERY OF BRITISH PICTURES. Inscribed to Queen Victoria. 49 magnificent engravings from great British masters. Size, 24" x 18". Original edition. Contains seven pages of facsimile signatures of subscribers, including Queen Victoria, Louis Philippe, Peel, Derby, and hundreds of others. Full morocco. The following books are for connoisseurs, art-lovers, and students of art:
251. ENGRAVINGS FROM THE PICTURES OF THE NATIONAL GALLERY. Published for the associated engravers, 1840. Dedicated to King William IV. 29 engravings by Burnet, Le Keux, &c. Size, 24" x 18". Original edition, calf.
252. CLAUDE LORRAINE. This is one of the most perfect and beautiful series in existence. Size, 22" x 14". "Imitations of Claude Lorraine, by F. C. Lewis, from the drawings in the British Museum." They consist of twenty plates, printed in color, and dedicated by permission, to the king, 1837. These are all proof impressions.

These are not the plates in the "Beauties of Claude" in this catalogue. These originals were brought to the British Museum from Madrid. These facsimiles are really color-prints.

253. THE ENGLISH LAKE DISTRICT, by J. B. Pyne, 1853. There are fifty or more full page plates, size,  $24\frac{1}{2}" \times 18\frac{1}{2}"$ . This is a very celebrated work, and in splendid condition. Same artist as No. 263.
254. THE BRITISH GALLERY OF PICTURES. These are all from the old masters, none English. Inscribed to the King by Henry Tresham, R. A., professor of painting in the Royal Academy, Wm. Young Otley, F. S. A., and P. A. Tomkins, historical engraver to her majesty. Size of plates,  $22" \times 16"$ . Plate XV fully corroborates the Van Os painting in this catalogue, No. 16; please compare.
255. BRITISH GALLERY OF ENGRAVINGS, from pictures of the Italian, Flemish, Dutch and English Schools. Edited by Edward Foster, A. M., F. R. S., S. A. 52 splendid engravings, 1807. Size,  $19" \times 13\frac{1}{2}"$ . (French and English.) Has book-plate in front.
256. SCHOLA ITALICA. Engraved title page in Latin (book-plate in front), edited by "Petri Paoli, Montaganani, Mirabili, Romae A., MDCCCVI." A very rare and valuable collection of 50 or more large engravings, nearly a dozen of which are of the different ancient Sibyls. Red-morocco binding. Size of plates,  $22\frac{1}{2}" \times 16\frac{1}{2}"$ .



257. FIGURES FROM PICTURES IN ENGLAND BY CLAUDE, WATTEAU, AND CANALETTO. Edited by Colnaghi, London, 1841. A hundred or more large lithographs by Bendixen, printed in colors. Size,  $21\frac{1}{2}" \times 14\frac{1}{2}"$ .
258. This is only a scrap-book, but it is a very old one. The pictures, 243 in all, are of cathedrals, old Flemish and other engravings, etc., and in perfect condition. Size,  $17\frac{1}{2}" \times 14"$ . The book must be examined to learn its value.
259. A PICTURESQUE VOYAGE TO INDIA, BY WAY OF CHINA. By Thomas Daniell, A.R.A., London, 1810. This is an almost inimitable series of splendid color-prints by these eminent artist-brothers more than a hundred in number. It is the finest of all the work of the Daniell brothers. Size,  $13\frac{1}{2}" \times 10\frac{1}{2}"$ , and in perfect condition.
260. RUINS OF ANCIENT SPLENDOR. The Old Castles and Abbeys of England. By F. Calvert. London, 1822-1825. This is a perfectly magnificent and elaborate work, broad, vivid and brilliant, each in its own landscape. 21 plates, size  $21" \times 15"$ .
261. THE WORKS OF GERARD LAIRESSE. 114 large plates, drawn and engraved by the artist himself. Original edition. Lairesse was born at Liege in 1640, died at Amsterdam in 1711. See Bryan's Dictionary. These plates bear the date 1674. Size,  $20\frac{1}{2}" \times 14\frac{1}{2}"$ .
262. SCENERY OF THE GRAMPIAN MOUNTAINS. By George Fennell Robson, of the Society of Oil and Watercolors. The engravings were executed by Henry Morton and colored from

drawings made on the spot by the author. Forty-one magnificent colored prints. London, 1819. Size, 21" x 14".

263. WINDSOR AND ITS SURROUNDING SCENERY, the Park, the Thames, Eton College, etc., by J. B. Pyne (same artist as No. 253). Chromolith frontispiece. Thirteen splendid plates, 1838-1839. Size, 21" x 14½". A recently sold copy brought \$211.
264. JOHN CONSTABLE, R.A. English Landscape Scenery; a series of 40 mezzotint engravings, many of which are proofs, on steel, by David Lucas. From pictures painted by John Constable, R.A. London, 1855. Nothing that I could say would enhance the value of this splendid work; the description in the list of plates is itself a school of art. Size, 17" x 11½".
265. APOSTOOL. One of the greatest aquatint artists who ever lived. Twenty-nine aquatints, printed in colors, by this artist, to illustrate "Travels Through the Maritime Alps," etc., etc., by Albanis Beaumont. London, 1795. Size of plates, 16½" x 10½". This work is very rare.
266. TURNER, J. M. W. "The Liber Studiorum." Facsimiles of the 33 original etchings of the artist, from the collection of John Ruskin, as Turner gave them to the mezzotint artists to complete. These show Turner's own work on the plates. In folio, loose, Cambridge, 1879. Size, 18" x 12".
- 267 and 268. The Collection of Pictures of the Most Noble the Marquis of Stafford, in London, arranged according to schools and in chronological order. By

- William Young Otley, F.S.A., and Peltro William Tomkins, Historical Engraver to His Majesty. London, 1818. Two volumes, size 16" x 12". This most celebrated gallery comprises 291 plates and 13 plans. It is in perfect condition, and is now publicly inaccessible. Has bookplate in front. See No. 177.
269. LIVERSEEGE, HENRY. 37 full-page mezzotints from the works of this celebrated English painter, born 1803, died 1832. This is a series of splendid figure subjects and is, of course, practically inaccessible now. London, 1832-1833. Size, 16½" x 11". The mezzotints are by Bromley, Ward, Quilley, and artists of that rank.
270. BEAUTIES OF CLAUDE LORRAINE. 24 splendid mezzotints from Claude's "Liber Veritatis." By Every, Lupton, Bromley, Dawe, Phillips, Hodgens and Say. All open letter proofs. The mezzotints are all in various shades of brown, facsimiles of the originals. A most important work. London: W. B. Cooke, 1825. Size, 16½" x 11¼". (All full page.)
271. The Engraved Works of Marcenay de Ghuy. Born 1722, died 1811. Bryan (dictionary) describes him as one of the most successful imitators of Rembrandt. There are 53 plates after celebrated artists, 9 of them after Rembrandt. The book is in French. Paris, 1760-1768 (bound in velum). Size, 17" x 11½".
272. A collection of separate engravings from paintings and drawings by Vandyck, Carracci, Murillo, Carlo Dolci, Salvator Rosa, Teniers, Rembrandt, Vandewelde, Brauwer, Netcher, etc. This is the

collection I have always prized most, and am loth to see it go.

It is not a book at all, but a collection of all sorts with merely a title page, "printed for W. T. Gilling." The works are perfectly splendid, the engravers the best, and most of the impressions proofs. I have made an index of the engravings in my own writing. There are 13 mezzotints, many by Captain Baillie; many Bartolozzis, some by Earlom, Caroline Watson, 9 mezzotints after Rembrandt, and the engravings are after the best pictures of the most eminent masters. Plates 79 and 80, by Bickham, who died in 1767 (see Bryan and Redgrave), are from Rembrandt's original drawings, never published (for the Two Crosses and for the Three Crosses), and are inimitable, and probably unique. There are 99 full-page plates. The binding is green calf, with gilt panel. Size,  $16\frac{3}{4}$ " x  $11\frac{1}{2}$ ". In fine condition.

273. THE SCHOOL OF RAPHAEL. Guide to Expression in Historical Painting. Examples engraved by Duchange, under inspection of Dorigny, from the Heads in Raphael's cartoons at Hampton Court, etc. There are 45 full-page plates after Raphael; 13 after Salvator Rosa and others; 7 by Richard Earlom in sepia, after Claude; and 25 after other great artists. London (Boydell), 1782. Size,  $16\frac{1}{2}$ " x 11".
274. Thirty Splendid Mezzotints by S. W. Reynolds, Charles Turner, W. Ward, T. Lupton, H. Dawe and J. P. Quilley, to illustrate the "Picturesque Scenery of the River Meuse." London, 1823-1826. This is a really remarkable collection; the

mezzotints are in India ink impressions. It is, of course, entirely inaccessible now. Size,  $14\frac{1}{2}" \times 10\frac{1}{2}"$ .

275. "Choice Works Composed by WATTEAU." (The book is in French.) 43 beautiful full-page plates by eminent engravers. This also is a remarkable volume and very rare, if not now inaccessible. Paris (Delatre), 1830. Size,  $14" \times 10"$ .
276. PETER DE WINT. Memoir by Walter Armstrong, M.A. This is a modern work, and is illustrated by 24 powerful and beautiful photogravures. I always liked de Wint's work, and, as a makeshift, I like this. The book is oblong horizontally. London: Macmillan & Co., 1888. Size,  $10"$  high,  $13\frac{1}{4}"$  long.
277. PICTURESQUE VIEWS OF THE CITIES OF ENGLAND. By C. F. Robson. 32 full-page engravings by Le Keux, etc., from Robson's original drawings. The plates are beautiful and very powerful. London (J. Britton), 1828. Size,  $13\frac{1}{2}" \times 9\frac{3}{4}"$ .
278. Studies, in color of the Originals, from the Great Masters. 18 brilliantly colored plates from Guido, Sir Joshua, Murillo, Quintin Matsys, Gainsborough, etc. By William Dickes. Some of these are very fine, and the original colors are reproduced from them, as the queen and nobility gave the artist access to their collections. London (no date). Size,  $14\frac{1}{4}" \times 10\frac{1}{2}"$ .
279. BURNET, JOHN F. ON LIGHT AND SHADE IN PAINTING. Illustrated by examples from the Italian, Flemish and Dutch Schools. All connoisseurs have heard of this book, which contains



41 original plates by Burnet (proof impressions), but few have seen it. I obtained this copy from an eminent painter (at his death), who had had it for fifty years. London, 1834. Size,  $11\frac{1}{4}$ " x  $8\frac{1}{2}$ ".

280. Part I, STUDIES AND DESIGNS BY RICHARD WILSON. Two parts in one volume. Done at Rome in the year 1752. Oxford, 1811. 50 fac-similes in tone and colors. In the same volume,

Part II. ETCHINGS FROM THE WORKS OF RICHARD WILSON (with Memoir). London, 1825. 42 full-page etchings from his pictures. By Hastings. I imported this rare book from England thirty years ago. Size, 12" x  $9\frac{1}{4}$ ".

281. ATALA BY CHATEAUBRIAND. Nothing very special about this book, but it contains 30 large plates by GUSTAVE DORE which are very characteristic and out of the common. New York, 1886. Size, 12" x 9".

282. HOME BOOK OF THE PICTURESQUE. Inscribed to A. B. Durand. This contains 13 engravings from paintings by Huntington, Kensett, Durand, Cropsey, Richards, Church, Gignoux, Cole and other American painters. The engravings are by good artists also (see list), and were made expressly for this work. Size,  $11\frac{1}{2}$ " x 8".

283. GALLERY OF LANDSCAPE PAINTERS, of American Scenery. This comprises 24 large and capital engravings from paintings by Casilear, Kensett, Smillie, Momberger, Gignoux, Inness, De Haas, Wm. Hart, Beard, Thomas Hill, etc., of such scenes as Chocorua Peak, Trenton Falls,

Ausable Lake, Dismal Swamp, Indian Rock, Wash River, Lake George, On the Prairie, Haines' Falls, Lake Champlain, Niagara, Upper Mississippi, Near Leeds, N. Y. (the latter after Inness), etc. N. Y., 1872. Size, 16" x 12½".

284. ORNAMENTS OF MEMORY. Eighteen large engravings from pictures by American artists, Cole, Leutze, Rothermel, Durand, etc., and engraved by good engravers. The pictures in this collection are among the most celebrated of the respective artists. New York, 1855. Size, 12½" x 9½".
285. (1846), and the following year,
286. (1847). The only ones ever issued. THE LONDON ART UNION. (Original copies.) The 1846 volume contains 250 small steel engravings of recent English pictures up to that date, with artists, sizes, and prices; the 1847 volume contains 265, similar in style. It is the most important compendium of English artists from 1820 to 1847 I know of. The plates are small, but beautiful. Size, 13½ x 9½".
287. TURNER. THE RIVERS OF FRANCE. (Original copy.) Descriptions in French and English. 62 full page engravings of this great work of Turner. The engravings are by celebrated engravers, script proofs. London (no date). Size, 9¼" x 6".
288. RAPHAEL SANZIO OF URBINO. The wall-paintings around the Loggie or galleries of the Court of the Vatican, which are commonly known as "Raphael's Bible." (This great work is fully described on pages 273-278 of Dr. Franz Kug-

ler's "History of Painting." Murray's Edition of 1842, Part I.) This old original volume, of 1674, is oblong horizontally ( $19\frac{1}{2}" \times 15\frac{1}{4}"$ ) and comprises 53 engravings on copper, by Pietro Aquila, the very celebrated engraver (see Bryan's Dictionary of Artists), who came to Rome in 1670. This is a first and original copy of this great work, and in the title, is inscribed, "Christinae Reginae, SVECORM, Gothorum, Vandalorum, etc." The title-page is itself a splendid and complex engraving of great power.

It is almost impossible to describe this volume. It is probable that there is not another original copy in America, and certainly very few anywhere else. I obtained this long ago, almost by chance, to illustrate my Raphael dado, No. 78 of this catalogue. I have picked out, and ticked off in pencil, perhaps fifty objects from these engravings of corresponding objects in my Raphael Frieze-dado of the "Rape of the Sabines." The hair on the heads of the male soldiers is identical in all respects, and no artist except Raphael has so depicted it. Then also, in plate 50, observe, the same as in my Frieze-dado, the remarkable movements shown by converging crowds from right and left; also the curved sides of the altar (overturned in my picture), and the identity of the horses, and of the women and girls, in many of the plates, with those in my picture. But why recapitulate? They are there by dozens. This volume, of 1674, is the original of that date, is in the original binding, and the paper is almost like parchment. Size,  $19\frac{1}{2}"$  long  $\times 15\frac{1}{4}"$  high. It ought to be a work of extreme value. Compare with Kugler's elaborate description.

- 289, 290, 291. SAMUEL PROUT. Three original copies of his soft-ground etchings, unbound, but stitched, as issued.
1. Progressive Fragments, 24 plates.
  2. Studies of Boats and Coast Scenery, 16 plates.
  3. Cottages, Village Scenery, Ruins, Bridges, etc., 30 plates.
- Splendid original, soft-ground etchings. London, 1816, 1817. Sizes, 15" x 10½"; 14¾" x 11"; 17½" x 11".
292. CLAUSSIN. Eighteen large, original etchings, by Joseph de Claussin after Berghem, Bloemart, De Boisseau, Brown, Potter, Rembrandt, Worlidge, etc. A splendid work, and as originally issued. London, 1815. Size, 18" x 10½".
293. DE WINT, the River Rhone. Shows where Napoleon landed from Elba, etc. 24 plates, engraved by W. B. Cooke, London, 1825. Size, 11" x 8¼".
294. L. FRANCIA. Painter in Water Colors to H. R. H. the Duchess of York. Four large soft-ground etchings. 1. A Peter Boat; 2. A Peter Boat Below Gravesend; 3. A West Country Barge; 4. A Ballast Barge. Francia was a very celebrated artist. London, 1813. Size, 12" x 9", as issued.
295. JOSHUA SHAW. A New and Original Drawing Book. This is, indeed, very original. The artist was the inventor of percussion caps for firearms. At the end of the book is an original full-page etching, carried through four stages, the last being a very beautiful hand-colored picture. Philadelphia, printed by James Maxwell, 1819. Size, oblong, 15½" x 10¼".

## 296. LIEUTENANT JOHN EVANS, ROYAL NAVY.

A series of beautiful shore scenes in water-colors, drawn and mostly colored during his various voyages, with topographical descriptions below. They are not dated, being his own private work, but they show a master's hand. There are 39 pages of them, several on a page, and are probably 75 years old, as shown by the forts at Rio de Janiero and elsewhere. Size, 14½" x 9".

## 297. THE LIFE OF GEORGE MORLAND. With

remarks on his works, and a catalogue at the end, of all his known pictures, with descriptions and the collections in which they then were. With five full-page etchings from his works, and portrait frontispiece. Portrait by Charles Picart. By G. Dawe, R. A. A great biography of a great artist by a great artist. Very rare, and quite inaccessible now. London, 1807. Size, 9" x 6".

## 298, 299. PATERSON'S BRITISH ITINERARY. 2

volumes. This extremely scarce and valuable book may scarcely be known. It dates fifty years before the first railway, and contains, printed in copper-plate, by Tomkins, and Ellis, all the main and cross-roads of England and Scotland, with the topography, castles, seats of the gentry, etc., and copious alphabetical indexes to connect them up.

In the first volume there are 186 columns of such roads, with distances, etc., and in the second volume there are 142 columns of direct roads, and 30 of cross-roads. It is dedicated to the King, with a magnificent royal coat of arms, and each volume has a heraldic book-plate. The volumes



are bound in full calf in form for travelers, and are in perfect condition. London, 69 St. Paul's Churchyard, 1785. Size,  $7\frac{1}{2}$ " x  $4\frac{1}{2}$ "

300. W. H. PYNE. This book, comparatively small as it is, is one of the quaintest books I know for actual high-class colored art-etchings. It purports to be "Nattes's Practical Geometry, or Introduction to Perspective," but it is nothing of the sort. It is described as "translated from the French of Le Clerc; with additions and corrections." Le Clerc was one of the greatest and most productive engravers which France ever produced. See two entire columns devoted to him in Bryan's Dictionary of Artists. Among his work was "The Principles of Design, in 52 prints," and this was doubtless the source of the present work. Le Clerc died in 1714, and W. H. Pyne engraved and colored his illustrations (etchings) in this work, in 1803.

Each plate has a series of lines engraved, by T. King, to illustrate the applications of art principles, and the lower half of each plate contains one of W. H. Pyne's beautiful etchings, colored by himself, to illustrate the application. W. H. Pyne (see Redgrave's British Artists), was one of the original members of the British Watercolor Society, and was an artist of high ability. This volume, No. 300, contains 44 of his etched plates, splendidly executed, and colored by himself. They are signed and dated 1803. The quaint subjects are what most interested me; a few of which are the following: (see complete list, pp. 9 and 10) "A Horse-Mill," "Wheelwrights at Work," "Men Grinding," "Stall at a Country-fair," "A

Group of Water-carts," "A Well with a Horse for Raising Water," "Sawyers at Work," "Thatching a Hay-stack," "Making a Rudder for a ship of War," "Steam Engine for Raising Coal," etc., etc. Size, 10" x 6".

301. PAINTINGS BY WILLIAM DOUGHTY (see No. 244). GENERAL VIEW OF LONDON, next the River Thames, 1794. 15" x 9".
302. LONDON AND WESTMINSTER FROM GREENWICH PARK, 1794. Splendid for old costumes. Size, 15¼" x 9".
303. THE GREAT ARSENAL AT VENICE. Splendid for architecture and Italian costumes. 1794. Size, 16¼" x 10".
304. WIDE VIEW OF CADER IDRIS IN WALES. Tinted Margins. Size, 14" x 11".
305. ST. PAUL'S CATHEDRAL, LONDON, from the Northwest, 1794. Size, 15¼" x 9¼".
306. BUILDING FOR THE FIREWORKS IN THE GREEN PARK, to celebrate the capture of Quebec and conquest of Canada. George II. 1759. These show the multiform costumes of that period. Size, 17" x 9".
307. THE VILLA DELLA LUNA, NEAR FLOR-ENCE. Quaint costumes, mounted and on foot, 1794. Size, 16½" x 10½".
308. GENERAL VIEW OF THE CITY OF PARIS from the village of Chaillot. A grand view of the city, 1794. Size, 17" x 8¼".

309. GENERAL VIEW OF THE CITY OF AMSTERDAM, from the bank of the Tye, seen across the water. Splendid for shipping, as well as for the city. Size,  $15\frac{1}{4}" \times 9\frac{1}{4}"$ .
310. A GRAND VIEW FROM THE TOP OF RICHMOND HILL. Carriages, horses, pedestrians, costumes and a grand sweep of country, now all changed, 1794. Size  $15\frac{1}{4}" \times 9\frac{1}{4}"$ .
311. ST. JAMES' PARK, WITH HIS MAJESTY GOING TO THE HOUSE OF LORDS. Coaches, military, trumpeters, people, and Park and Architecture. 1794. Size,  $15\frac{1}{4}" \times 9\frac{1}{4}"$ .
312. PERSPECTIVE VIEW OF THE TOWN AND FORTIFICATIONS OF THE ISLAND OF MALTA. A vast scene of water, towns and country. 1794. Size,  $15\frac{1}{4}" \times 9\frac{1}{4}"$ .
313. THE ROYAL PALACE OF KENSINGTON, in London. This is a most capital collection of the great hoopskirts and other costumes of that period, 1794. Size,  $15\frac{1}{4}" \times 9"$ .
314. THE GRAND CANAL OF VENICE (after Canaletto). Gondolas, costumes, architecture, water, etc., and a great and majestic official gondola barge. No date, but ancient. Size,  $16\frac{1}{4}" \times 9\frac{3}{4}"$ .
315. CHURCH OF ST. JOHN OF THE LATERAN, ROME. Size,  $16\frac{1}{4}" \times 9\frac{7}{8}"$ .
316. THE GRAND WALK IN VAUX HALL GARDENS, LONDON, with the triumphal arches, statue of Handel, etc. Splendid for scenery and costumes, 1794. Size,  $15\frac{1}{4}" \times 9\frac{1}{8}"$ .

317. THE ISLAND OF ST. HELENA, FROM THE SEA, while in possession of the East India Company of England. After Van Ryne. Flags, boat, shipping, town, precipices, etc. No date, but long anterior to the year 1800. Size,  $15\frac{1}{2}$ " x  $9\frac{1}{4}$ ".
318. THE GREAT SQUARE AND STADT HOUSE IN AMSTERDAM, with an exhibition of the fire engines of that period, with men working them, filling them from barrels, etc. Exceedingly quaint and picturesque, and dates back to 1794. Size,  $15\frac{1}{4}$ " x 9".
319. A GENERAL VIEW OF THE CITY OF OXFORD. This is a splendid picture of itself. It dates back to 1773. Size, 17" x  $9\frac{3}{4}$ ".
320. ST. SEBASTIAN'S CHURCH OUTSIDE THE WALLS OF ROME. Architecture and Italian costumes. 1794. Size,  $16\frac{1}{4}$ " x 10". All the above, from No. 301, are accurately and brilliantly painted by Wm. Doughty.
321. HARDING, JAMES D. The four books following are scarce and high-priced. "The Elementary Art," and the "Principles and Practice of Art," on account of their value and liability to injury are not allowed to be taken out from any library to which they belong, as I am told. The present volume, Harding's "Elementary Art," is full of splendid illustrations. London, 1834. Size, 15" x 11".
322. HARDING'S PRINCIPLES AND PRACTICE OF ART. Much larger and more advanced than No. 321. Covers the whole field with multitudes

of illustrations. The above two are standard works on these subjects. London, 1845. Size, 15" x 11".

323. HARDING'S PICTURESQUE VIEW OF THE ANTIQUITIES OF IRELAND. Two volumes in one. Drawn on stone by James W. Harding, from the original sketches by Robert O'Callaghan Newenham. Inscribed to Lord Wellesley, Governor-General of Ireland. 109 full-page plates, besides six of ancient croziers. London, 1830. Size, 12" x 9¼".
324. HARDING'S PORTFOLIO. Twenty-four full-page plates, printed in colors. England, Germany, the Rhine, France, Italy, etc. London, 1837. Size, 14½" x 10½". Very scarce.
325. GALLERY OF LANDSCAPE PAINTERS, OF AMERICAN SCENERY. Edition de luxe, full Turkey binding. Twenty-four full-page plates by the best engravers, after pictures by Casilear, Kensett, Inness, Gignoux, Hart, De Haas, Beard, Hill, etc. Putnams, New York, 1872. Size, 16" x 12".
326. ART TREASURES OF THE CENTENNIAL EXHIBITION, 1876. Inscribed to the Emperor of Brazil. Edition de luxe, full Turkey binding. Edited by C. B. Norton. Many full-page plates, printed in colors. Philadelphia, San Francisco, and Trubner & Co., London, 1877. Size, 19" x 13".



## Third Session Sale

Thursday Afternoon, May 29, at 2.30 o'clock

327. CABINET OF THE ARTS. Edited by J. Dougall.  
Two volumes in one. This large book is the best practical compendium of all sorts of arts that I know of, old as it is. It is full of illustrations, and the second volume comprises a great many full-page plates, many in the recent lithography introduced the preceding year. There are eleven originals by Prout (2 in colors), 9 colored plates of shells, 21 of flowers, and a lithographed poem to Alois Senefelder, by the author of Dr. Syntax. London, 1819-1820. Size, 9" x 12".
328. CALLCOTT'S ITALIAN AND ENGLISH LANDSCAPE. Twenty-six full-page plates by this eminent artist, Sir Augustus Callcott, R. A. A splendid work; note the subscriptions and dedications. Henry Graves, London, 1847. Size, 21" x 14½".
329. JOHN GIBSON, R. A. IMITATIONS OF DRAWINGS, BY JOHN GIBSON, R. A., Sculptor, (born 1790, died 1866); engraved by G. Wenzel and L. Prosseda, Rome. This is a very remarkable work by this great sculptor, from the old classical figures printed in tints, and applied to represent sculptures. London, 1852-1859. 36 full-page plates, size, 21" x 14½".
330. MONTAGUE STANLEY'S DRAWING BOOK.  
From a series of studies made expressly for the work. Drawn on stone by himself, and printed

by Mr. S. Leith. Royal Scottish Academy. 25 full-page plates. Edinburgh, 1841. Size,  $16\frac{1}{2}$ " x  $12\frac{1}{2}$ ".

331. GEMS OF EUROPEAN ART. The best pictures of the best schools. 45 full-page plates: Cuyp, Vandyke, Wilkie, Dou, Murillo, West, Coreggio, Claude, Teniers, Matsys, Newton, Bol, etc. Edited by S. C. Hall. London (no date). Size, 14" x 10".
332. ETCHED EXAMPLES OF PAINTINGS OLD AND NEW. With notes by John W. Mollet, B.A., Officer of Public Instruction, France. There are 20 splendid full-page etchings, after Rembrandt, Corot, Hals, Vander Neer, Cuyp, etc. The etchings are by Rajon, Flameng, Waltner, Unger, etc. London, 1885. Size,  $13\frac{1}{2}$ " x 10".
333. FARM-HOUSES AND COTTAGES IN ENGLAND AND WALES. Built chiefly during the Dynasty of the House of Stuart. Etched by FRANCIS STEVENS, from drawings by PROUT, BURNEY, PUGIN, VARLEY, CHALON, DE LA MOTTE, HILLS, PYNE and others. 55 full-page etchings. I presume that nearly every connoisseur knows of this splendid scenic work, by report at least. Every cottage stands in its own environment. London, 1815. Size, 14" x  $11\frac{1}{2}$ ".
334. PHILIP GILBERT HAMERTON. Imagination in Landscape Painting, with many illustrations after Claude, Poussin, Rembrandt, Rubens, Ruysdael, Salvator Rosa, Gainsborough, Turner, etc. Boston: Roberts Bros., 1887. Size, 14" x 10".

335. THE RIVERS OF NORFOLK. Scenery of the Yare, the Waveny, and the Bure. From pictures painted by James Stark. (Bound in leather.) Stark was a pupil of "Old Crome." He was born in 1794 and died in 1859. "His art was original and purely English." 36 full-page plates. The list of subscribers, headed by the King, covers 8 columns. Norwich, 1834. Size, 13" x 10".
336. EDWARD MORAN. LAND AND SEA. When Ned Moran, a capital painter, went to New York, he made these drawings from his many paintings, as Claude made his *Liber Veritatis*. There were 75 of these, and he afterwards transferred them to stone for permanency and public use. They are beautiful, and are an art education in themselves. Size, 14" x 11½".
337. COROT. HIS LIFE AND WORKS. By David Croal Thomson, with 50 illustrations. London, 1892. Size, 11½" x 9".
338. EASY STUDIES IN WATER-COLOR PAINTING. B. R. P. Leitch and J. Callow. Nine sketches from Nature, in simple tints; plates printed in colors, and fine and beautiful. Full-page plates. Blackie & Son, Edinburgh, 1879. Size, 12" x 9".
339. TABLE BOOK OF ART. A HISTORY OF ART. By P. T. Sandhurst, Ph.D. Comprises 31 full-page engravings on steel and 32 on wood. The historical portion is of high importance. A sumptuous volume. New York, 1878. Size, 10½" x 8".

340. PHILIP GILBERT HAMERTON. Contemporary French Painters. 16 full-page plates. University Press, Cambridge, Mass., 1895. Size, 9" x 6".
341. SCENES FROM A WINTER'S TALE (Shakespeare). 42 full-page plates, printed in colors. In classical antique style. A weird but splendid book. London: Day & Son. No date. Size, 11" x 8½".
342. 500 Terms in Art and Art Life. By Charles Elveena. Perhaps somebody might want to learn about all these things. Philadelphia, 1874. Size, 10" x 7".
343. PRECEPTS AND OBSERVATIONS ON THE ART OF COLORING IN LANDSCAPE PAINTING. By William Oram, Esq., of His Majesty's Board of Works. With outline designs from the masters. This book is very rare. London, 1810. Size, 11" x 9".
344. BASTIEN-LEPAGE AND HIS ART. Four books in one. By Andre Theuriet. Jules Bastien-Lepage as Artist, by George Clausen; Realism in Painting, by Walter Sickert; Marie Bashkirtseff, by Mathilde Blind. With 15 full-page illustrations. J. Fisher Unwin, London, 1892. Size, 10½" x 7".
345. STUDIES IN ANIMAL PAINTING. By Frederick Taylor, President Royal Society of Painters in Water Colors. 18 full-page colored plates. A beautiful and exceedingly useful book. Cassell & Co., London, 1884. Size, oblong, 10" x 7".

346. TREES, AND HOW TO PAINT THEM IN WATER-COLORS. By W. H. J. Boot. 18 full-page colored plates, and numerous wood engravings. Cassell & Co., London, 1883. Size, 10" x 7".
347. THE THEORY AND PRACTICE OF PAINTING IN OIL AND WATER-COLORS, AND LANDSCAPE AND AND PORTRAITS. By Professor T. H. Fielding. This is the fifth edition of this extremely valuable book by a very great author, the brother of Copley Fielding and of Thales and Newton Fielding. 5 plates in colors and 28 in black and white, all by the artist himself. London, 1852. Size, 10¼" x 7".
348. THOMAS SULLY. HINTS TO YOUNG PAINTERS. Mr. Sully's own work. This scarce book ought to attract attention; it is by a great artist. Philadelphia, 1871. Size, 8¼" x 6".
349. HAMERTON. PAINTING IN FRANCE AFTER THE DECLINE OF CLASSICISM. Not the same as No. 340 of this catalogue. 14 full-page illustrations. Boston, 1895. Size, 8½" x 7".
350. PARISIAN ART. By Henry Bacon. With 55 illustrations: Manet, Bastien-Lepage, Detaille, Vibert, Madrazo, Rico, D. R. Knight, etc. Boston, 1883. Size, 8½" x 6½".
351. CLEOPATRA. The antique picture in encaustic, discovered in 1818. Inscribed to Baron Benneval, of Sorrento, in Italy. By John Sartain, with



many of Sartain's full-page and other illustrations. Copyright by Sartain, Philadelphia, 1885. Size, 10" x 7".

352. A COURSE OF WATER-COLOR PAINTING. By R. P. Leitch. 24 full-page plates, in colors, from his own designs. London, 1873. Size (oblong), 8¼" x 7¾".
353. ANIMAL PAINTING. The Artistic Anatomy of Cattle and Sheep. By B. Waterhouse Hawkins, F.L.S., F.G.S. With drawings on wood by the author. The author is the highest authority on these subjects. A. Schulze, printer, London (no date). Size, 7" x 5".
354. PHILIP GILBERT HAMERTON. LANDSCAPE. His great work on this subject. Author's Edition. University Press, Boston, 1885. Size, 7½" x 5".
355. "THE COMPLEAT DRAWING BOOK, CONTAINING MANY CURIOUS SPECIMENS. 116 Copper-plates from LeClerc, Le Brun, Rembrandt, Berghem, Barlow, Chatelin, Swain, and others the best masters." A rare old book, and a quaint one; bound in velvet leather. Robert Sayer, London, 1762. Size, 8½" x 5¼". The plates in this book are really remarkable.
356. THE ART OF PAINTING IN OIL. By T. Bardwell. London: Robert Laurie and James Whittle, successors to the late Mr. Robert Sayer, 1798. On the fly-leaf is written, "Samuel Scarlett, Bath, 1806. N. B. This book is very scarce and rare." Scarlett was the old curator of the Pennsylvania Academy of the Fine Arts. He brought over my

Gainsboroughs. Size,  $7\frac{3}{4}$ " x 5". The present Laurie is my London publisher.

357. VIOLLET-LE-DUC. LEARNING TO DRAW, OR THE STORY OF A YOUNG DESIGNER. Illustrated by the Author. Translated from the French. "Was not published until after the death of its distinguished author," which "Le Duc" really was. Full of illustrations. 1880, New York. Size, 8" x  $5\frac{1}{4}$ ".
358. ART SUGGESTIONS FROM THE MASTERS. Selected from the works of Artists and other Writers on Art. Compiled by Susan N. Carter, principal of the Women's Art School, Cooper Union. New York, 1881. Size,  $7\frac{1}{4}$ " x  $4\frac{3}{4}$ ".
359. GEORGE FIELD. Chromatography. A Treatise on Colors and Pigments, and of their Powers in Painting. Inscribed to Sir Martin Archer Shee, President of the Royal Academy. With plates collected by the author. London, 1850. Size,  $9\frac{1}{4}$ " x  $5\frac{1}{2}$ ".
360. RUDIMENTS OF THE PAINTER'S ART; OR A GRAMMAR OF COLORING. By George Field. Same author as No. 359. With 10 illustrations, some colored. London, 1850. Size, 7" x 5".
361. THE DULWICH GALLERY. Waagen, in his "Works of Art and Artists in England," devotes twelve pages to this celebrated gallery, then (1838), connected with Dulwich College, near London. Many of the pictures he describes are in this splendid collection No. 361 of this catalogue. I would be afraid to say what I paid for these splendid plates, 42 in number, and all mounted

separately, and loosely placed in the large flapped folio; but they have been an education in Dutch, Flemish and English art to me during the thirty-five years they have been in my possession. They are the original plates, and colored by hand by eminent artists and colorists. I have never seen or heard of a like copy or collection in this country, and I can only hope that they will be appreciated in this sale; for then I know that they will become teachers of art for someone else. 42 plates. Size, including mounts,  $21\frac{1}{2}" \times 16\frac{1}{2}"$ .

362. ETCHING IN AMERICA. With lists of American etchers and notable collections of prints. By J. R. W. Hitchcock. New York, 1886. Size,  $7\frac{1}{2}" \times 5"$ .
363. FRANK HOWARD'S SCIENCE OF DRAWING. Part 1, Trees. These books by Howard have had a powerful influence. This is the Pickering edition, London, 1839. Size,  $7" \times 4\frac{1}{2}"$ .
364. FRANK HOWARD'S SCIENCE OF DRAWING. Part 2, Animals. These important books are now very scarce. Howard was born in 1805, and died in 1866. Was a pupil of Sir Thomas Lawrence. London, William Pickering, 1839. Size,  $7" \times 4\frac{1}{2}"$ .
365. IMITATIVE ART. A MANUAL OF DETAILS. By Frank Howard. 28 illustrations. London, Darton & Clark (no date). Size,  $7\frac{1}{2}" \times 5"$ .
366. THE SKETCHER'S MANUAL, THE WHOLE ART OF PICTURE-MAKING. By Frank Howard. This is the most important of Howard's books, all, however, being very scarce. 27 beauti-

fully etched plates. London, Darton & Clark, 1837. Size,  $7\frac{1}{8}$ " x  $4\frac{1}{2}$ ".

367. PROOFS OF PLATES OF FRANK HOWARD'S SKETCHER'S MANUAL. These are separate duplicates. All rubbed down by the writing engraver before printing. (See note on fly-leaves.) There is no text in this volume, but the etchings are unique and splendid. Size,  $7\frac{1}{8}$ " x  $4\frac{1}{2}$ ".
368. THE NEW SCHOOL OF SCOTCH ART. Notes to the seventeenth exhibition of the Glasgow Institute of the Fine Arts. Containing 95 illustrations from Drawings by the Artists. Scarce and important. Glasgow, 1878. Size,  $8\frac{1}{2}$ " x  $5\frac{1}{2}$ ".
369. BRITTON'S CATALOGUE RAISONNE of the Pictures of the Marquis of Stafford in the Gallery of the Cleveland House. (Presentation copy from the Duchess of Sutherland). London, 1808. Size,  $10\frac{1}{4}$ " x  $6\frac{7}{8}$ ".
370. IMPERIAL MUSEUM OF VERSAILLES. (This is not the Louvre, but the great gallery "Consecrated to the Glories of France.") A thick volume, in French, of more than 1000 pages. By Eud. Soulé, Versailles. 1854. Size,  $7\frac{1}{4}$ " x  $4\frac{3}{4}$ ".
371. MUSEUM OF THE LUXEMBOURG (not the Louvre). Catalogue Raisonné (complete), by Leonce Benedite. Curator of the Museum. (In French.) Paris. Size,  $7\frac{5}{8}$ " x  $5\frac{5}{8}$ ".
372. GUIDE THROUGH THE GALLERIES OF PAINTINGS OF THE IMPERIAL MUSEUM of the Louvre. This contains much important

matter not in the later catalogues. It is in English. Paris, 1858. Size,  $7\frac{5}{8}$ " x  $4\frac{1}{2}$ ".

373. THE GREAT BOOK OF FACSIMILES OF THE JAPANESE FINE ARTS. By H. Dolmetsch. With 50 full-page plates, in gold, silver, bronze and colors, of works of bronze, silk, paper, painting, etc. The finest and most noble book on the subject ever issued. Stuttgart, Julius Hoffman. Size,  $13\frac{1}{2}$ " x  $9\frac{1}{2}$ ".
374. EGYPT. A portfolio of about 100 large woodcuts of the antiquities of Egypt (plates mounted); many of these have not been published in books. Various names and dates. Size,  $13\frac{1}{2}$ " x  $11\frac{1}{4}$ ".
375. LIFE AND REMINISCENCES OF GUSTAVE DORE. By Blanche Roosevelt, afterwards Countess Macchetta. Full of illustrations. Cassell & Co., New York, 1885. Size, 9" x 6".
376. FRANCOIS XAVIER DE BURTIN, of the Royal Academy of Brussels. Treatise on the Knowledge necessary to Amateurs in Pictures. Translated into English by Robert White, Esq. London, 1845. Size, 9" x  $5\frac{3}{4}$ ".
377. GENERAL AND BIBLIOGRAPHICAL DICTIONARY OF THE FINE ARTS. By James Elmes, M.R.I.A., a very thick and important volume. London, 1826. Size,  $9\frac{1}{4}$ " x  $5\frac{3}{4}$ ".
378. THE SKETCHER. By the Rev. John Eagles, M. A., Oxon. The introduction tells all about the author and his work. 400 pages. London, Wm. Blackwood and Sons, 1856. Size,  $8\frac{1}{2}$ " x  $5\frac{1}{2}$ ".



379. JOHN BURNET. THE PROGRESS OF A PAINTER IN THE NINETEENTH CENTURY, containing conversations and remarks on Art. Two volumes in one. This is a most interesting book by a great artist and author. London, 1854. Size, 8" x 5".
380. REMBRANDT. A biography, with splendid illustrations, in the form of a romance. By Walter Cranston Larned. It is a study in art to read this surprising book; I have valued it highly. New York, Scribners, 1898. Size, 8 $\frac{1}{4}$ " x 5 $\frac{1}{2}$ ".
381. MARINE PAINTING IN WATER-COLORS. By J. W. Carmichael, with 23 illustrations. A pamphlet, but a capital one on an unusual subject. London, 1859. Size, 7" x 5".
382. CLAUDE DE LORRAIN. His biography, with 16 illustrations and full catalogue of the "Liber Veritatis," etc. By Owen J. Dullea. New York: Scribners, 1887. Size, 7 $\frac{1}{2}$ " x 5 $\frac{1}{4}$ ".
383. STUDIO, FIELD AND GALLERY. A manual of Painting for the Student and Amateur. By Horace J. Rollin. New York: D. Appleton & Co., 1878. Size, 7 $\frac{3}{4}$ " x 5".
384. REVELEY. Notices of drawings and sketches by some of the most distinguished masters. With monograms, etc. By Henry Reveley, Esq. This is the most important book on this subject. It is sumptuously bound, and is quite inaccessible to-day. London, 1820. Size, 9" x 5 $\frac{3}{4}$ ".
385. PAINTING POPULARLY EXPLAINED. By Thomas John Gullick, painter, and John Timbs, F.S.A., author. London, 1859. Size, 7" x 4".

386. HANDBOOK OF YOUNG ARTISTS AND AMATEURS IN OIL PAINTING. Condensed from Bouvier. By A. A., an American artist. New York: Wiley and Putnam, 1845. Size,  $7\frac{1}{2}" \times 4\frac{3}{4}"$ .
387. LEONARDO DA VINCI. With a Critical account of his works. By John William Brown, Esq. This is the best book on this subject, and its treatment is enchanting. London: Wm. Pickering, 1828. Size,  $7\frac{1}{2}" \times 4\frac{1}{2}"$ .
388. COLOUR. By A. M. Church, M.A., of Lincoln College, Oxford, with plates printed in colors. London, Paris and New York. Size,  $6\frac{1}{2}" \times 4"$ .
389. LECTURES ON PAINTING DELIVERED AT THE ROYAL ACADEMY. By Henry O'Neill, A.R.A. London, 1866. Size,  $8" \times 5"$ .
390. LECTURES ON PAINTING, delivered to the students of The Royal Academy. By Edward Armitage, R.A. New York: Putnams, 1883. Size,  $8" \times 6"$ .
391. HORACE WALPOLE. ANECDOTES OF PAINTING IN ENGLAND. London: Ward, Lock & Co., Salisbury Square. Size,  $7\frac{1}{2}" \times 5"$ .
392. WASHINGTON ALLSTON. LECTURES ON ART, AND POEMS. Edited by Richard Henry Dana, Jr. New York, 1850. Size,  $8" \times 5"$ .
393. C. R. LESLIE, R.A. A HAND-BOOK FOR YOUNG PAINTERS. London: John Murray, 1855. Size,  $8\frac{1}{4}" \times 5"$ .

394. THOMAS COLE. HIS LIFE AND WORKS. By Louis L. Noble. Inscribed to Wm. Cullen Bryant. New York, 1853. Size,  $7\frac{1}{2}$ " x 5".
395. SAMSON'S ART CRITICISM. By G. W. Samson, D.D., President of Columbia College, Washington, D. C. Philadelphia, 1868. Size,  $7\frac{3}{4}$ " x  $4\frac{3}{4}$ ".
396. THOMAS COUTURE. CONVERSATIONS ON ART METHODS. Translated from the French. A most excellent and instructive book by a great French artist. New York, 1884. Size, 7" x 5".
397. EUGENE FROMENTIN, PAINTER AND WRITER. By M. Louise Gonse. Translated from the French. Boston, 1883. Size,  $8\frac{1}{2}$ " x  $6\frac{1}{2}$ ".
398. WILLIAM SHARP. GREAT ENGLISH PAINTERS. London, 1886. Size,  $6\frac{7}{8}$ " x  $4\frac{7}{8}$ ".
399. WONDERS OF EUROPEAN ART. By Louis Viardot. Illustrated. New York: Scribners, 1885. Size,  $7\frac{1}{2}$ " x 5".
400. LECTURES ON PAINTING. By the Royal Academicians, Barry, Opie, Fuseli. London, 1848. Size,  $7\frac{1}{2}$ " x  $4\frac{1}{2}$ ".
401. THE EMPEROR NAPOLEON, spurred and booted, sitting in his cabinet and gazing out into the infinite. THE LASALLE miniature, on porcelain, framed, with soft protective packing, in a heavy gold-plated (not gilt) frame, with the imperial wreath above it. The historic picture, from France, unique, splendid, and unapproachable. Size of miniature,  $6\frac{1}{2}$ " x  $4\frac{3}{4}$ ". Size of frame,  $11\frac{7}{8}$ " x  $8\frac{3}{8}$ ".

402. IMPERIAL GERMAN TROPHY of the Conquest of France, 1870, and the consolidation of the German Empire, 1871. Berlin-iron. Germania, above her eagle, and with pen and wreath in her hands, and the surrounding border bearing the escutcheons of the twenty combined governments, studded upon a laurel wreath. Monogram of the artist, "T. S. '71," arranged precisely as the monogram of our Thomas Sully. For "Berlin-Iron," see No. 403. Circular, size  $12\frac{5}{8}$ ".

403. MYTHOLOGICAL FEAST OF THE ANCIENT GODS OF GREECE.

Multitudes of figures in a triumph of art. "Berlin-Iron." Seventy years ago Berlin-iron was indeed a triumph of art; the casting came out with all the delicacies of bronze, and with more power and effect. The figures even were cast undercut; no finish except a light black-and-dead varnish was used. And the artists were of the highest. No. 402, dated 1871, was the most recent date I know of this splendid art. Circular, size  $12\frac{1}{8}$ ".

- 404 and 405. GEORGE WASHINGTON. MARTHA WASHINGTON (his wife). Very clear and beautiful oleographs, mounted on canvas, and the figures on a dead background. Both are ovals, and beautifully framed. They are in oil colors, guaranteed, and bear washing, with cold water at least. They date from 1864, were copyrighted, and came from Cincinnati. They are now scarce. Size of ovals,  $16\frac{1}{2}$ " x  $13\frac{1}{2}$ "; size of frames, 22" x  $19\frac{1}{4}$ ".

## 406. THE DECLARATION OF INDEPENDENCE.

This is simply a "Carrier's Address" of the good old days, 1859, when the newspapers sent out such things instead of fashion plates. This engraving, sent out by the Philadelphia *Ledger*, is a splendid steel engraving, engraved and printed by Illman and Sons, and is, no doubt, very scarce now. The Declaration forms the center, above it is the scene of signing, and around it are steel portraits of the signers, with their names and numbers at the top of each, the whole engraved on steel. Size,  $22\frac{1}{2}$ " x  $19\frac{1}{2}$ ".

## 407. CIPRIANI'S RUDIMENTS OF DRAWING.

Engraved by F. Bartolozzi. These are the original plates, ten in number, and engraved and published by the artists themselves, February 28, 1786. They are all proofs, and exceedingly rare, as well as beautiful; in one lot (407). Size of each of the ten,  $16\frac{1}{2}$ " x  $10\frac{3}{4}$ ".

408. LARGE WATER-COLOR. In the Catskill Mountains, from the Upper Kaaterskill Lake, with the Kaaterskill Hotel above in the distance. I saw the artist painting this picture. Size, 18" x  $11\frac{3}{4}$ ".409. THE WHITE FOG POURING UP KAATERSKILL CLOVE, from the Hudson Valley below. Summer visitors to the Upper Catskills will recognize this scene; the moist low air glides into the cool air of the mountain plateau, and in ten minutes the whole scene will be blotted out. I obtained this picture from the artist in his summer sketching hut. It is very broad in treatment and it wonderfully grows on one. Every feature is exact. Size,  $12\frac{1}{2}$ " x 10".



410. DRAWING IN CRAYON OF A BURNING RES-  
IDENCE, in the year 1859. Drawn on the spot.  
My friend, Mr. G. R. Bonfield, on a sketching  
trip, just above Camden and opposite Philadel-  
phia, suddenly came upon this scene and trans-  
ferred it as shown. It is powerfully drawn and  
is a weird scene. The spot is now a part of Cam-  
den, N. J. Size of drawing, 7" x 4 $\frac{3}{8}$ ".
411. ORIGINAL DRAWING BY WINNER, for "Har-  
per's Weekly." OYSTERMEN, with their prod-  
uce on the wharf. Size, 8" x 6".
412. CHARLOTTE BONAPARTE, younger daughter  
of Napoleon's elder brother, Joseph Bonaparte,  
who resided for years in his Park, at Bordentown.  
This soft-ground etching, which is beautifully  
done (lake, old trees, hills in the distance), is  
signed Charlotte, and on the back of the etching  
she has written that it was presented by her to a  
girl friend. An old artist, who knew her and saw  
her at work, told me that she would have made a  
fine artist. She was born in 1802; on her return  
to Europe she married her cousin, the son of King  
Louis, became a widow in 1831, and died, child-  
less, in 1839. Size, 11" x 8 $\frac{1}{2}$ ".
413. A pair of splendid, antique, heavily-plated in gold,  
(not gilt), with dead finish, candle-sticks, with de-  
tachable sockets. A really remarkable, old (not  
very old) example of this art. They very much  
resemble the metal-work of No. 401 of this cata-  
logue (see Frontispiece) and would make capital  
companions of the Napoleon miniature, No. 401.  
Size, 7" high x 5" wide at the base.

414. ANTIQUE JAPANESE BRONZE DRAGON.  
Coiled in a circle, but, if extended, would be 11" long. I really do not see how such a complicated article would be molded or forged, or even sculptured out. They do not make such things now in Japan, for foreigners at least. Size, (extended) 11".
- 415, 416. TWO ANTIQUE CROWN HEAVY-GLASS BOWLS. These are from Holland, and are not in this catalogue on account of the glass-cutting (which is not like that made to-day), but on account of the art of stapling the broken halves together water-tight. This is an art which, in its perfection, pertains to the Dutch and Belgians. Sizes, 10" x 4"; 10" x 2".
417. ELABORATELY ENGROSSED AND ENGRAVED IRISH DOCUMENT. THE LAST SPEECH OF ROBERT EMMETT, ESQ., September 19, 1803. (Executed by the British Government, September 20, 1803.) Elaborate Memorial Engraving at the top, designed by Barralet and engraved by Seymour. Size, 22" x 17".
418. Elaborately engrossed and engraved GENERAL CONGRATULATORY ORDERS OF THE COMMANDER-IN-CHIEF, FREDERICK. To the Horse-Guards, October 29, 1803. Splendid British Trophy at the top, designed by Corbould, engraved by Chapman. Size, 29" x 20½".
419. Elaborately engrossed and engraved THANKS OF THE KING, THE SOCIETY OF EAST INDIA GOVERNORS, AND THE PATRIOTIC SOCIETY OF LONDON; and the Royal Order of Knighthood, conferred on SIR NATHANIEL

DANCE, August 6, 1804. With elaborate engraving of the battle at the top, by James Fittler, A.R.A., and the text engraved by Tomkins and Neale. Size, 32" x 24".

420. CERTIFICATE OF MEMBERSHIP OF MR. STEPHEN THAYER, in the BUNKER HILL MONUMENT ASSOCIATION, to commemorate the battle, 17th of June, 1775. There are nineteen officers and directors, who have signed the certificate by their autographs, including Daniel Webster, Edward Everett, Governor Brooks, Judge Story, and the others, historic names in New England. At top is a fine large engraving of the battle, by Penniman. Size, 17" x 12½".
421. Gettysburg Battlefield Memorial Association. Certificate of Membership of JAMES L. CLAGHORN. Surrounded by six battlefield steel-engravings, by F. B. Schell. The whole plate is beautifully engraved. Size, 21½" x 15½".
422. THE VICTORIA SILVER MEDAL FOR GAL- LANTRY IN BATTLE. Tel-el-Kebir, The Nile, 1884-1885, Abu Klea. Relief Impress of Victoria, and of the Egyptian Sphinx, 1882, on reverse. Awarded (on milled edge) to PRIVATE T. CULLEN, 1/Scots. Diameter, 1½".
423. Twenty-one pieces of Georgia Colonial and Revolutionary (Continental) paper money, 1776-1777-1778. The home-made wood-cuts are really extraordinary, and the autographs are rare, and of important historic personages of Georgia. I obtained these thirty-five years ago from a patient of mine, a descendant of these patriots then in Georgia, and in whose family they remained ever

since. There is also a Colonial Pennsylvania paper nine pence, of 1772. This I obtained elsewhere.

424. An uncut sheet of Confederate 10 cent Postage Stamps. These sheets, on account of poor press-work, were printed 24 on a sheet. I obtained this on the morning of April 7, 1865, from the Post Office in Farmville, Va., after our action there, in which we drove out the Confederates, and our men gutted and scattered the Post Office. I have had them ever since. I was then in Ord's contingent of Sheridan's command.
425. Five Confederate notes and bonds (one for \$500), of 1861, 1862, 1864, and one 50¢ note of February, 1864. I picked these up in the South, at various times during the War. I never bought any after the War, or in the North.
426. CONFEDERATE ORDER-BOOK. I presume that this may be historic, and of importance, as it covers the Confederate orders up to January 1, 1865. Probably no later ones were published. Early on the morning of April 9, 1865, on the Lynchburg Pike, west of Appomattox Court House, we attacked the Confederate trains, supported by Gordon's Confederate Corps, and tore them to pieces, covering acres of ground with their contents, and pushed on to attack Gordon, which we did (or else he us). Passing through the scattered library I picked this up and put it in my pocket, and have had it ever since. It was the last act of the Rebellion, and within two hours the Confederate white flag came through our lines, just alongside me. I was in General Ord's command.

427. WHAT PHILADELPHIA USED TO EAT IN 1787. A long and very curious catalogue, in large bold type, of what this man of edibles had on hand for customers, and the quantity of the stock of the various articles, some of which are exceedingly curious, and many of the names even are now quite unfamiliar. This is the original document of 1787.
428. THE OLD LIBERTY-BELL. In Independence Hall, Philadelphia, Pa. A fragment measuring an inch and three-eighths by three-quarters of an inch, and weighing five-eighths of an ounce, chipped from the side of the crack by a workman in the room forty years ago (the scar to match this fragment still to be clearly seen). And with it a signed letter describing the circumstances and identifying the fragment; and directed to another, a purchaser, in 1893, both well-known names of citizens of Philadelphia.
429. TURQUOISE. These seven specimens of turquoise are not only valuable in themselves, and when cut would be quite valuable, yet, to me, they are far more valuable as they are; for they illustrate, as it were, the process of manufacture of the turquoise in the special soft white trachyte. I picked these specimens myself from a very productive turquoise mine in the Jarilla Mountains, Otero County, New Mexico, in 1881.
430. TWENTY-TWO MISCELLANEOUS MEDALS. Picked up as chance offered during many years. They are all interesting, and never culled out. Among them is the medal with Irish Harp on one side and George IV on the other, issued to



signalize his Royal Progress in Ireland about 1822. Also a beautiful coin medal  $\frac{1}{2}$ " in diameter, with beautiful bust on one side and symbolic emblems on the other. Could it be a "widow's mite" piece? It has been hung on to a little chain.

431. MISCELLANEOUS COINS. Never culled, but picked up during many years. There are ancient Roman coins, one I see of Claudius Cæsar; one of Louis XVI; four of Napoleone Imperatore, and the remainder of nearly all nations of the earth; Arabic, Turkish, Liberian, and from parts of South America, Upper and Lower Canada, and in fact enough to make one a good student of geography and history. They are of all ages, from all parts of the earth; they even bewilder me.
432. HINDOO CEREMONIAL SWORD. I do not know much about this, but I have had it a long time; it is made up, blade, haft, pendant and all, entirely of 160 Hindoo coins, of small value, on a wrought-steel rod inside. It is heavy and queer-looking, and required a lot of work to get it up. Size, 22" long, x 4" wide at cross-piece.
433. READ, THOMAS BUCHANAN. Portrait from Life of Vice-President Dallas. To verify the portrait I have pasted a copy of a miniature of Dallas on the back, and Mr. Frederick Gutekunst, my friend, who recognized the portrait at once, gave me a photograph, which is attached to my picture. It was painted by Read in Philadelphia, in 1846 (see Appleton's Cyclopædia of American Biography, "Read"). The artist has darkened his hair a little, as artists do, not to make him look too old. To verify the artist, he went to Paris,

from Philadelphia, in 1850, and took this unsold portrait with him. It was painted on tar-board a quarter of an inch thick. When there he painted on the opposite side his splendid picture of the children playing, No. 203, of this catalogue, of which I have not said half enough. When I obtained the picture, very many years ago, which was signed and dated in Rome, it was framed as it now is. Taking it out of the frame I found the Dallas portrait had been painted on the back. As the tar-board was thick enough, I had it carefully split, and had two pictures instead of one, and the signature on one guaranteed the other. This Dallas portrait is a most beautiful picture, and shows the man, as the man he was. Size, 16" x 13 $\frac{1}{4}$ ". Framed.

434. WILLIAM DOUGHTY, the English artist, pupil for three years of Sir Joshua Reynolds. I just sold one like those which follow for \$35. I obtained what the artist left behind him in England. THE WATERING PLACE, FRONTING THE ROYAL PALACE OF MARLI. This is a scene of splendor, and of costumes 125 years ago. The colors are brilliant. Size, 19" x 10 $\frac{1}{2}$ ".
435. VIEW OF PARIS IN 1794. From the middle of the Pont-Neuf. Crowds of people and carriages, boats and costumes of the period. Signed "Wm. Doughty, pxt." Designed by Rigaud. Size, 19" x 10 $\frac{1}{2}$ ".
436. VIEW IN LONDON, AT ST. JAMES'S PARK. This is very interesting, as it dates from 1755, and shows various bodies of British troops (infantry) performing their evolutions, all over the

picture. The uniforms are clearly and beautifully painted in their correct shapes and colors. These were the troops who, under Wolfe, two years later conquered all French Canada, after the fall of Quebec. I know of no other picture of these soldiers in detail. Size, 17" x 10".

437. A VIEW OF PARIS FROM THE CHURCH OF NOTRE DAME (which is shown in the foreground). The river Seine, the buildings beyond, freight barges on the river, and all sorts of wagons, carts, coaches, pedestrians, horseback riders, etc. Dates from 1794. Size, 19 $\frac{1}{4}$ " x 10 $\frac{1}{2}$ ".
438. VIEW OF THE PALACE OF VERSAILLES. Masses of vehicles, people, carts, wagons, debris of all sorts, royal equipages, etc. The date is not given, but is obviously just preceding the French Revolution. It is, to me, a wonderful revelation of the scenes of that period. The whole splendidly colored. Size, 17" x 9 $\frac{1}{2}$ ".
439. THE CORSI AND THE VIVIANI PALACES AT FLORENCE. Designed by Zocchi; painted by William Doughty. Italian coach, pedestrians, horseback riders, etc., in the streets, with the massive palaces beyond. Dates from 1794. Size, 18" x 11 $\frac{1}{2}$ ".
440. VENICE. The Grimani and Foscarini Palaces, with the Grand Canal crowded with gondolas and other craft. Designed by Ant. Canaletto; painted by William Doughty. No date, but of course of Doughty's period. A capital study of street architecture and boatmen and boats, etc. Size, 18" x 11".

441. THE GARDEN IN FRONT OF THE PRINCE OF ORANGE'S (now the Queen's) HOUSE IN THE WOOD, near the Hague, Holland. The picture is dedicated to His Highness the Prince of Orange. Dates from 1794. This is a very beautiful and richly painted picture, irrespective of the scene portrayed, costumes, etc., and especially a gig, horse, and male and female occupants. Size, 17" x 11".
442. THE OBELISK OF LUXOR. Which stood in front of the great Temple of Thebes, since its creator, Rameses II, placed it there 3200 years ago. The obelisk is of beautiful red granite, covered with inscriptions, and 72 feet in height. In 1826 it was removed to Paris, and on a pedestal and base provided, now stands in the Place de la Concorde, in Paris. This is an exact facsimile, *in petto*, in genuine bronze, with every cartouche and hieroglyph reproduced, and stands on its pedestal and base, around which is a vertical bronze railing. I have had it forty years, and it is splendid. Size, 10½" high, diameter of base 4".
443. MEIN STEIN. This young Dutchman is alive; if you look steadily you can see his mouth twitch. And he is contented with all the world. What a smile; and thoroughly well painted in oil, on canvas, and framed in an antique frame. Size, 24" high, 14¼" wide.
- 444, 445, 446. THE LONDON ART JOURNAL. 1850 and 1851, half morocco; 1875, full morocco. It is unnecessary to describe this journal of world-wide renown, except that the first two are old and now scarce. Size, 13" x 10".

447. D. HUNTINGTON, M.A. (see No. 14). MANUAL OF THE FINE ARTS. New York, 1875. Size,  $7\frac{1}{2}$ " x 5".
448. THE MASTERS OF GENRE PAINTING. By Frederick Wedmore, with 16 illustrations. London, 1880. Size, 8" x  $5\frac{1}{2}$ ".
449. ANNA MARY HOWITT. THE ART-STUDENT IN MUNICH. Has the Ober-Ammergau Miracle-Play, and many art-ceremonials and displays. A standard book, now scarce. Boston, 1854. Size,  $7\frac{1}{2}$ " x 5".
450. AN EXCEEDINGLY CHASTE AND BEAUTIFUL WATER-COLOR of a young girl. By Edith Scannel. Framed, and in mat. Size, 11" x 9".
451. For those who like such technical art-work. A storm at sea; boat and crew; ship half-wrecked; lighthouse; and a capital marine as a picture. Yet it is entirely woven of various colors of silk threads. Marvelous, before the day of Jacquard. Size of picture, 6" x 2". Size, framed,  $11\frac{1}{2}$ " x  $9\frac{1}{4}$ ".
452. Three capital folding-panoramas.
1. The Rhine, from Maintz to Cologne. (Engraved). Size, 12" x 8".
  2. Venice. Size, 7" x 5".
  3. Pompeii. Size, 7" x 5".
- No. 1 is particularly fine, and all have been of much use to me.
453. Alto-relief, hand-carved out of terra-cotta; ancient and elaborate art-group of THREE LITTLE CHERUB MUSICIANS, with French horn, drum and zither, making a concert. I have had



it all of forty years. It is framed under glass, requiring a very deep frame, made for the purpose, and is full of art and fine treatment. The carving is gilt, now slightly tarnished by age, but which, for me, improves the appearance. Size, 14" x 13¼".

454. RICHARD WILSON. The Cascatella and Villa of Mecaenas, in Italy. Colored by hand by a great artist. The original picture is in England. This is a capital and brilliant facsimile. Size of picture, 9½" x 7". Size of card-mount, 21½" x 17".
455. SIGNING OF THE DECLARATION OF INDEPENDENCE. After the picture of John Trumbull. Engraving on steel by H. S. Sadd. Size, 19" x 24".
456. TH. ROUSSEAU. (See No. 206.) Two private photographs of his drawings made for himself, or by himself, for further identification. Never published; both signed "Th. R," as usual. One is a wild storm-scene landscape, and the other a beautiful shore scene from the sea. Both in one lot. Size, 10½" x 7¼".
457. ELEVEN YOUNG APACHE INDIANS; one photograph as Prisoners at Fort Marion, Fla., and the other, six months afterwards, as, under educating influences, at the Carlisle Indian School. Each Indian, boys and girls, are named, so that the marvelous change can be clearly seen. Any one who reads Captain John G. Bourke's "An Apache Campaign" (1886), will learn how these Chiricahua Apaches (the wildest and fiercest of all the Red Indians), were taken, far down in Old Mex-

ico, in 1883. In 1881 I was living among the Mescalero Apaches, in New Mexico, and also with our Navajo scouts.

I do not think the Government ever sent out a stronger missionary for the conversion and fair treatment of our Indians than these two large and beautiful photographs. At Fort Marion they were savage animals, and six months at Carlisle made them ladies and gentlemen. I have had these photographs, and used them as missionaries ever since they were issued. They are handsomely framed. Size, 16" x 14".

458. JOHN A. WOODSIDE. Two dogs, of different breeds, ready for battle. This is a very powerful and vivid picture. (It is the best and most effective picture by him that I know of.) It is an oil-painting, and framed. (See Nos. 168 and 169.) Size, 14½" x 10¼".
459. ALBERT DURER. THE PASSION OF OUR LORD JESUS CHRIST. Unless connoisseurs of art have this collection, they ought to have it. It is the set of Durer's engravings, facsimiles, made under direction of the Director of South Kensington Museum, London. The reprint was published in 1844, and soon exhausted. This edition is virtually the same as that of 1844. 38 full page-plates, and the text printed in black letter. Bell and Daldy, Chiswick Press, London, 1870. Size, 9" x 6½".
460. THE LANTERN IN THE GRAVE-YARD. This old Dutch oil-painting, which I have had so many years, appeals to me as few other pictures do. A night-scene; an old Dutch peasant and a child

with a lighted lantern in an old grave-yard with half-tumbled-down tombstones, and great trees looming over-head. It is by no means a melancholy picture, no more than Gray's *Elegy* is mournful. A great towered church dimly appears in the distance. It is beautifully framed to suit. Size, 16" x 12½".

461. MAUCH CHUNK, PENNA. A colored map in detail of the city of Mauch Chunk, as it was in 1826. It is from the original, which I gave to Mr. Charles Lippincott, who was born there in 1823, stipulating that he should prepare and give me this fascimile. It is not like a map; the original describes it as a sketch. The surveyor and draughtsman signed his name S. W. R. It belongs to the same class as No. 31. Size, 15½" x 12½".
462. PORTRAIT OF JESUS CHRIST. From life (so it purports to be.) This is an archaic curiosity, and capital art-work as well. The "Greate Turke" presented to Pope Innocent VIII (1484) as a bribe for his brother's release from captivity, the great emerald having this intaglio carved in it. This entire subject, text and all, was then painted in oval on a gold ground, and it is said to be still in the Vatican. Richard Godfrey, a fine English engraver, who was always on the look-out for engraving antiques, made this copper-plate line engraving in 1780 or 1790, and this is a very rare proof impression. Size, 11½" x 9¼".
463. ANDREW FISHER BUNNER, A.N.A. The catalogue of the celebrated Seney collection sale in New York, 1891, contains a complete biography of Bunner. The 103 pictures of the Seney sale net-

ted \$962,000. I have a priced catalogue, and the names of the buyers.

Born in New York, 1841; studied five years in Germany, France and Italy; associate National Academy, 1867; went to Venice in 1882, where he remained.

This landscape, No. 463, is delicious in its harmony and depth. It has been greatly admired by connoisseurs. It is framed. Size of painting, which is in oil, is 12" x 9".

464. HENRY BRIGHT. This splendid English landscape painter was born in 1814, and died 1873. Member of Institute of Painters in Water-Colors; exhibited frequently at the Royal Academy, and Queen Victoria bought several of his works for her royal collection in the palace.

This No. 464, is a Chromolith, but it is an early one, 1853, when this art was at its best. I have pasted on the back one of Bright's own personally executed lithographs, to show the style here of his indirect work; I have several of these, which are much admired, and are scarce. Size of picture, No. 464, 15¼" x 9¾".

465. VANDERGUCHT. Line engraving on copper of No. 5 of this catalogue. "Don Quixot bound to an Unlucky Pack of Moritarnes. Car. Coypel Pinx." As this is the engraving of the original picture, No. 5, it establishes the genuineness of the picture itself, and also of the artist who painted it. This is, besides, a capital engraving, and is framed. Size (framed), 8½" x 8½".

466. VANDYCK. His picture of Charles I, standing at the head of his horse, with attendant behind. What this reproduction is, I can hardly say. If a photograph in dead color, it is not from any engraving, for it is superior in effect, and in art, to any print I ever saw of the subject. I feel sure that it is from the original, which gives it its value. Size of reproduction, 7" x 9".
467. THE GUITAR PLAYER. A young girl stands in a grassy field holding a Spanish guitar with both hands across her body. It is painted on silk in tones and colors which are diaphanous. It has the monogram "M. R.". It is framed in golden colored silk plush, and to me is a beautiful and extraordinary work. Size of picture, 17 $\frac{1}{4}$ " x 8". Size of frame, 26 $\frac{1}{2}$ " x 17".
468. BUFFALO HEAD. Large and correct photograph, from life. It is from Colorado, and is a capital representation of this majestic animal in its wild state, now practically extinct. Size, 19" x 15 $\frac{1}{2}$ ".
469. CEREMONIAL BUFFALO HORN. This is genuine and authentic. I picked it up in northern Colorado or Nebraska or South Dakota, where it was used for Indian medicine and magical purposes. When so used a bunch of parti-colored feathers was stuck in the open end. The base half is natural, the pointed half has been cut down and laboriously polished by friction with the hands. Note the black color. This part is the doctor's handle. This practice is described by Catlin, Grinnell and others. It was the Pawnees who used this particular one. Compare with the horns in No. 468. Size, 14" x 3 $\frac{1}{4}$ " across the base.



470. THOMAS BUCHANAN READ. Two large and beautiful photographs of THE LOST PLEIAD and THE CHRISTMAS HYMN, painted and photographed in Rome, 1871. Compare with No. 203 and No. 433. Sizes, 7" x 9" and 9½" x 7".
471. Four large photographs by ADOLPHE BRAUN of the most celebrated pictures by BACKHUYSEN. These are splendid examples of a great artist, of great pictures, and by a remarkable photographer. Sizes, 10½" x 6½" to 16" x 11½".
472. W. VAN DE VELDE. Two large photographs, by Braun of Dornach, of the most important pictures of the above artist, now in the National Gallery, in England. Size, each, 17" x 14".
473. VIVE LA COMMUNE. The Wild Days of the Commune in Paris. Painted by Jean Beraud, photographed by Braun. Size, 18" x 13".
474. THE AMERICAN EAGLE. A splendid framed photograph of this bird, evidently a product of the taxidermist's art, and so, of course, from nature. Compare with No. 13 of this catalogue. Size, 20" x 16½".
475. FOUR SPLENDID FRENCH CHROMOLITHS. By Desandre. Executed in Paris, and published by M. Knoedler, New York. These are the genuine old French chromoliths (figure subjects), since replaced by cheaper processes. They date from about 1863. Size of plate in panel, 17" x 10¾".
476. EXTREMELY RARE HISTORIC AMERICAN DOCUMENTS. Old fac-similes in type, style, design and paper.

- No. 1. The Royal Charter of Pennsylvania, from King Charles to William Penn, with corrections in ink. Date, 1681. Size, 14" x 12".
- No. 2. Proclamation of the Council of Safety, signed by David Rittenhouse, Vice-President, Philadelphia, giving notice and warning of the advance of General Howe's army from Brunswick to Princeton, and on Philadelphia, December 8, 1776. Size, 14½" x 12".
- No. 3. Proclamation calling for the illumination of Philadelphia on the glorious occasion of the surrender of Cornwallis at Yorktown, from the official papers of Colonel Tilghman, just received, October 24, 1781. Size, 14½" x 13".
477. WASHINGTON'S COACH. Picture in colors. This old relic used to be down at Kingsessing, and a very old friend of mine used to take his affianced wife down to sit in it. Size, 11" x 8½".
478. MAJOR ANDRE. Fac-simile of a young woman drawn by this gallant and unfortunate English soldier. Also, on same sheet, fac-simile of a Ticket for the Mischianza (Revolutionary). Size, 15½" x 12½".
479. VIEW OF PHILADELPHIA, and, around it, pictures of ten various important buildings. Dates about to 1845 or 1850.
480. MARKET STREET, PHILADELPHIA, and the cross-streets at Third or Fourth Street, when the steam railroad ran across Market Street, with a train of freight cars and horses to pull them. This is a large and well-executed drawing of many

buildings, and dates from about 1852. Size of drawing, 23" x 15½". The picture is beautifully framed.

481. GEORGE WASHINGTON. Engraving (both sides) of Gold Medal presented to General Washington by Congress on the evacuation of Boston, March 17, 1776. Size of engraved plate, 12" x 10".
482. CHRIST'S CHURCH, PHILADELPHIA. Three illustrations, Communion Plate and other vessels presented to this church by Queen Ann, 1708 (on one sheet). Size, 12" x 10".
483. AN ARAB EGYPTIAN. A really splendid painting in body-colors, in his street robes. Size of water-color drawing, 20" x 13". (Signed J. F. M.) To verify the details, there is added in this lot S. J. Ferris's beautiful etching of Gerome's "Old Clothes Dealer of Cairo." Size of etching, 11" x 8½".
484. JOHN VARLEY. An original drawing, in black and white and tone, a house by the water-side with boats and figures. It is a very beautiful drawing by an eminent British artist. See Redgrave for his full biography.

Born, 1778; died, 1842. Was one of the founders of the British Water-Color Society; exhibited regularly at the Royal Academy until the Water-Color Society was established.

This drawing is a perfect gem, and his original drawings are rarely met with. Size, 9½" x 6".

With this drawing are included in the same lot, No. 484, two beautiful fac-similes of his drawings, by F. C. Lewis, the master of fac-simile work. Size,  $10\frac{7}{8}$ " x  $7\frac{1}{8}$ ". These also are very beautiful and are quite scarce.

485. The Cottage in the Wood. An English scene, from Nature. GEORGE R. BONFIELD. Born in Southampton, England; died in Philadelphia, Pa. Beautiful and elaborate sepia drawing, heightened with chalk. Size,  $10\frac{1}{2}$ " x 7".

486. CHARLES FRANCOIS DAUBIGNY. French artist, born 1817; a leading artist of the Barbizon School. Pupil of Delaroche. He was also an excellent etcher.

No. 486 is a painter-etching, a proof impression of "Clair de Lune à Valmondois." That is to say, he painted the picture himself and then made this etching from his own picture. Size of etching,  $9\frac{1}{2}$ " x  $6\frac{1}{2}$ ".

To accompany this, as part of lot No. 486, is a capital lithograph, by Appian, of Daubigny's "Valley of Opteroz" (1855). Size, 11" x  $5\frac{1}{2}$ ".

Compare also with his original drawing No. 191. These three, his own drawing, his own painter-etching and the lithograph, will illustrate the massiveness, the great characteristic of this great artist.

- 487 THE PRINCESS ILSE. An original and magnificent photograph, by Hanfstaengl, in Munich, of the great picture by W. KRAY, symbolizing, as a maiden, the beautiful flower-bordered river Ilse. The photograph is direct from the artist himself

and from the picture, both registered. Size of photograph,  $20\frac{1}{2}"$  x  $15\frac{1}{2}"$ ; size of mount,  $35"$  x  $27\frac{1}{2}"$ . Would frame splendidly; it is valuable and high-priced; I have had it ever since it was issued, and never have seen another.

488. TWO ANCIENT RAW-HIDE TRUNKS. Cow-skin with the hair on, shrunk on while wet. The smaller one is studded with brass nails, and has monogram, D. M., my great-grandfather's name, by the way, in an oval of brass nails. It is at least 125 years old, and the larger one still older. I have used these for many years for holding prints and drawings. Size of smaller one, 27" long, 16" wide and  $12\frac{1}{2}"$  deep. Of larger one, 43" x 21" x 17". Such examples are now very rare, and are to-day as useful as they ever were.

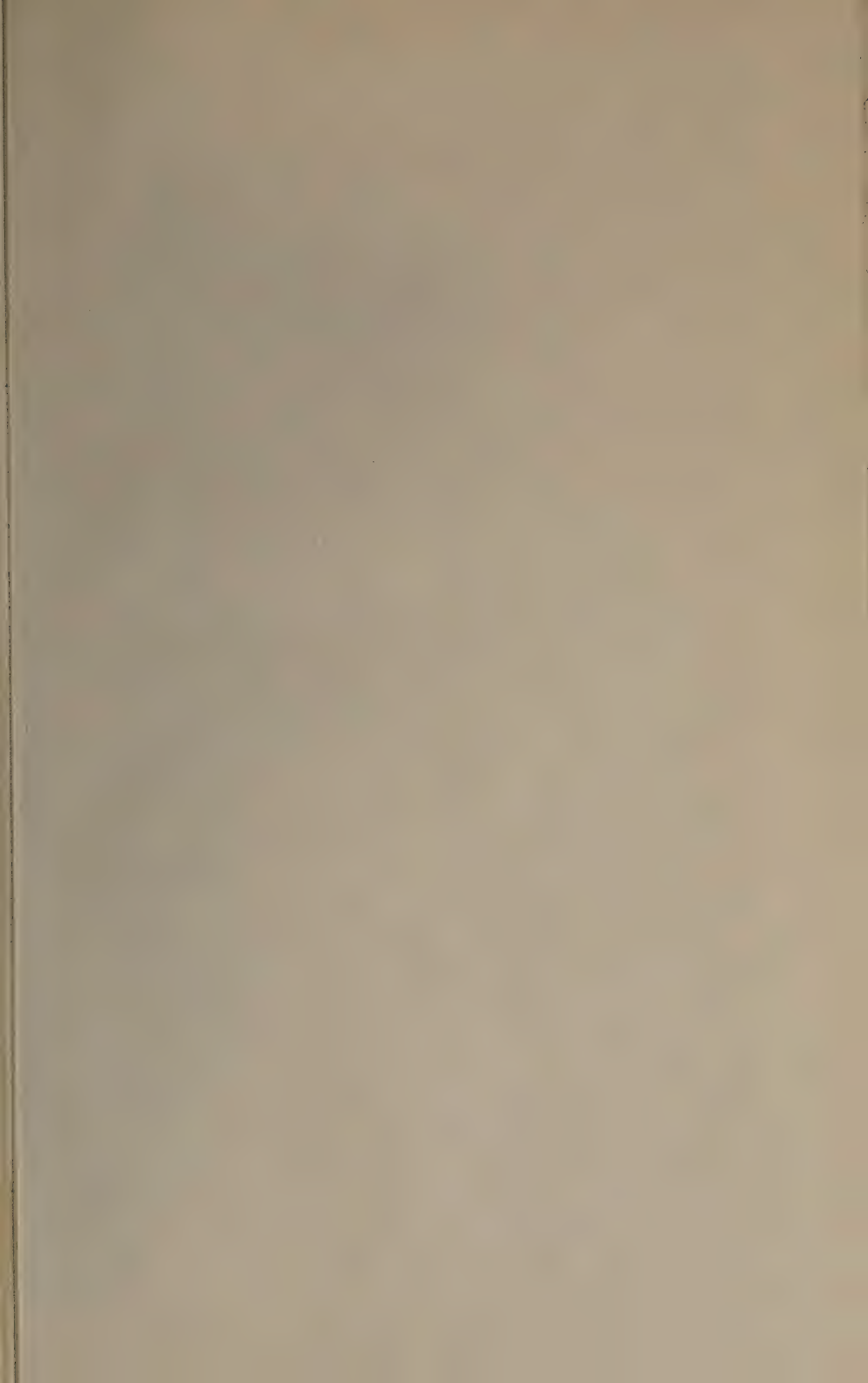
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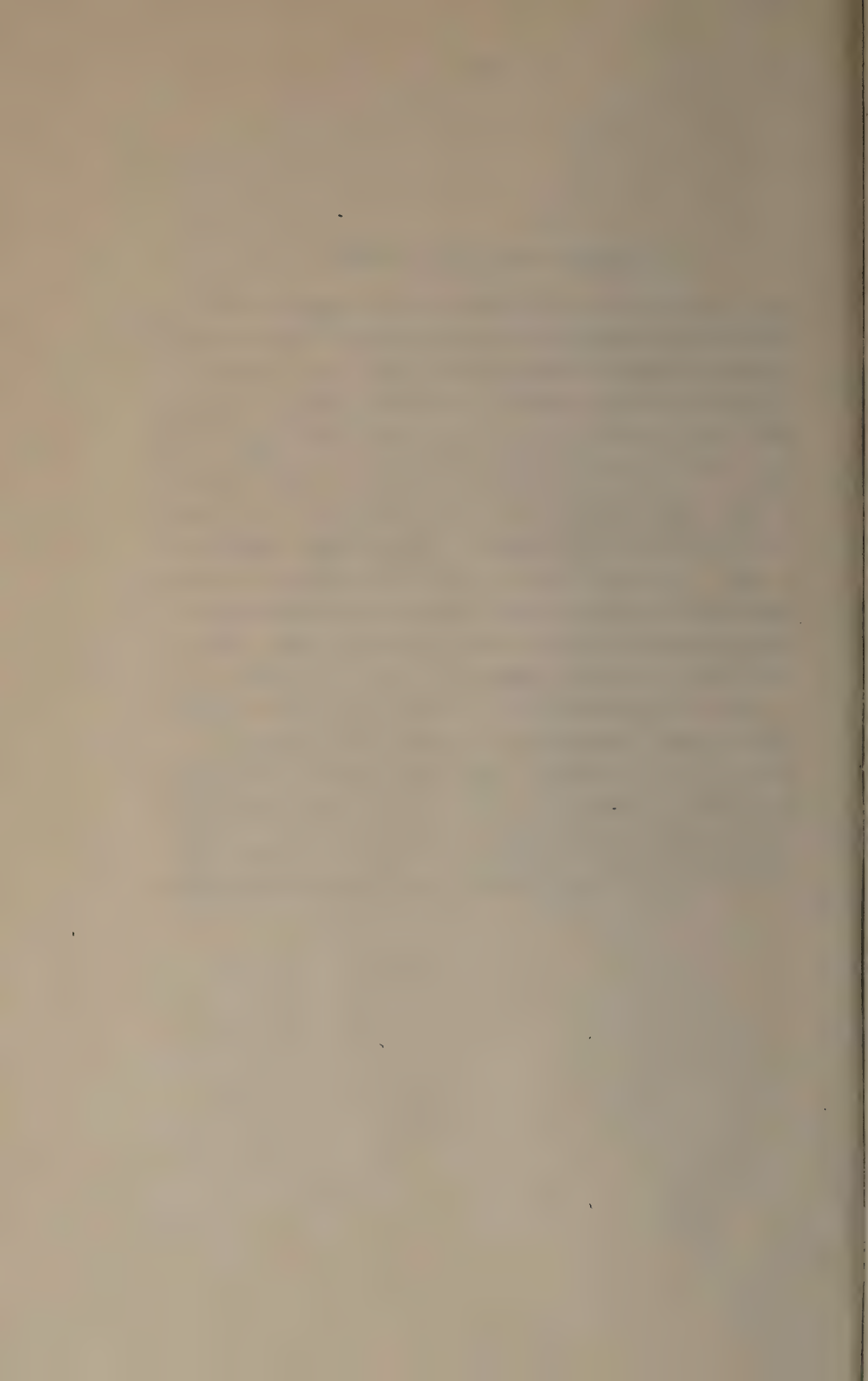


## NOTE TO CATALOGUE

The manager of the Philadelphia Art Galleries, Mr. Bare, has, in his office, a folio of loose sheets of card-board, 18" x 24" in size, on which, properly arranged in groups, are what I call "verificators" of such pictures as may require identification, and which can be taken out and compared with the pictures themselves. Among these I particularly note my Rembrandt of 1660, No. 136 of this catalogue; as a photograph of the philosopher and his accessories, stand beside the philosopher and his accessories in his picture of 1633, in the Louvre. Even a cursory comparison will show that, while by the same artist, they are totally different pictures, and of different periods in his practice of art. No copyist could ever make such changes, as he would defeat the whole purpose of a copy.

As a matter of fact, the "philosopher," with his red cap, broad forehead and bushy whiskers, in his Louvre painting of 1633, belongs to the brachycephalic ethnic type, while the real philosopher, in my picture of 1660, is much taller, has no cap, and, with his narrow head, belongs to the dolicocephalic ethnic type; different races, in fact.













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